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## Archaeological Journal.

MARCH, 1845

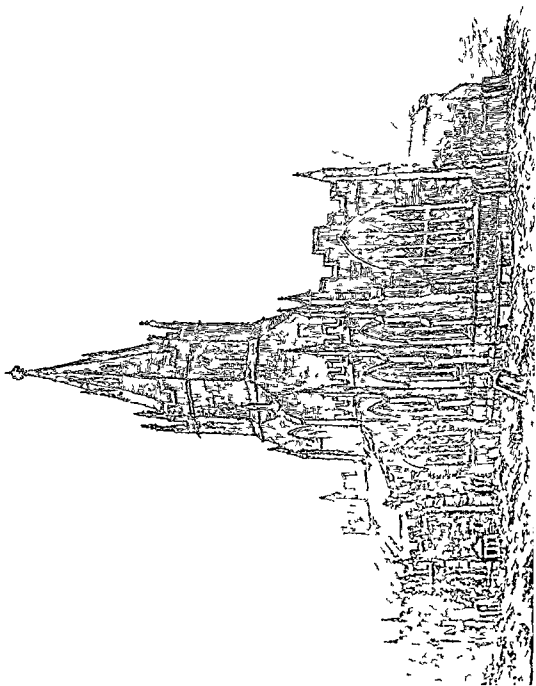
## TONG CHURCH, SALOP

THOUGH church architecture is generally allowed to have reached its highest perfection during the prevalence of the Decorated style, it cannot be said to shew any symptoms of decline at the first appearance of the Perpendicular, a style, which dispensed indeed with some of the peculiar beauties of its predecessor, yet by the introduction of a new element was rendered capable of a degree of grandeur and magnificence hitherto scarcely attained. Of this the choir of York furnishes a striking instance, nor less so, the well known works of William of Wykeham, and other eminent architects of the age. But it is not only in churches of the first order as regards size and enrichment, that we are to look for architectural character. The edifice which I propose to notice, though comparatively plain and of moderate dimensions, yet presents sufficient indications both of the beauty of the prevailing style, and the genius of the architect, to justify a careful examination.

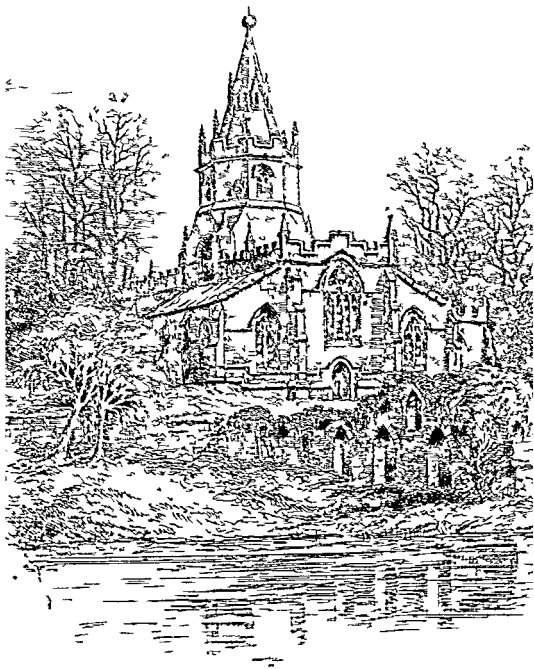
The parochial church of St Bartholomew at Tong\*, it appears, was rebuilt by Isabel, widow of Sir Fulke Penbrugge, knight, between the years 1401 and 1411, in which latter year it was made collegiate, and endowed for the maintenance of a warden, four chaplains, two clerks, and thirteen infirm old men. To this date, I think there can be no doubt, may be assigned the whole of the present structure, with the exception of a chapel annexed to the south aisle early in the sixteenth century, nor can I discover any remains of the earlier building, unless a discrepancy between the north and south

\* The village of Tong is about ten miles from Wolverhampton and three from Shifhall, at a short distance from the Shrews-

bury road. The church stands in a corner of the park attached to Tong Castle.







range of pier-arches in the nave, which will presently be noticed, should lead us to suppose that the architect of the new edifice took advantage of as much of the old work as suited his purpose.

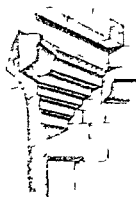
The ground on which the building stands is not perfectly level; and it is terraced up by a wall to the north and west; that this was done at the time of its erection, or previously, appears from the ruins of a part of the college, which stand below the terrace to the westward, and very close to it; the highest part of these, which are the full height of the ground story, would scarcely reach the level of the church floor.

The church consists of a fine chancel, a central tower, and a nave; with aisles extending from the western front of the building to the eastward face of the tower; a south porch, and a vestry attached to the north side of the chancel. The nave and chancel are of about the same height, that is, their roofs are nearly on the same level; but the base-moulding, which runs round the whole, is varied in its level by several breaks, being considerably lower in the west than in the east front. This, as well as the string-course under the windows, is uniform throughout, except in the additional chapel. Both ends are finished with an embattled parapet, instead of a gable, the central battlement being raised in two stages, so as to suit the pitch of the roof, which accordingly is very low. In fact the only gable in the church is that of the vestry, which has almost as low a pitch as it is possible to give. The parapet of both chancel and nave is embattled, and has pinnacles of a square section, with delicately embattled horizontal strings, (instead of gables or canopies,) their faces being set cardinally. They are not crocketed but have a well-executed finial. This kind of pinnacle is in excellent character, and well suited to the building. The nave has no clerestory, the roof of the aisles rising up to the string-course under the parapet. The aisles themselves have no parapets, and their coping at the end is finished in the usual manner, viz., by a plain slope corresponding with the roof, but there has been a large pinnacle at each of the western angles. The



central battlements also on the east and west fronts apparently have had crosses, as there are sockets on them. The south porch is embattled, and has small pinnacles. The vestry is without a parapet. /

The base of the tower, above the roof, is rectangular; over this is an octagon, embattled, with a pinnacle at each angle, and surmounted by a low spire. The junction between the octagon and its base is by triangular slopes under the diagonal sides, to which the pendentives internally correspond, instead of forming arches. On each of these slopes is a small pinnacle; the lower part of the belfry, which contains a great bell presented in 1518 by Sir Henry Vernon, but recast in 1720 on account of its injuries during the civil war<sup>b</sup>, has a window of two lights on the north and south sides. The others have plain square-headed doors, opening upon the leads. There is no weather-moulding to indicate that the roof of the church was ever of a higher pitch. The octagon, which contains a peal of smaller bells, has windows of two lights on the cardinal sides. The spire itself, at about half its height, is encircled by spire-lights ending each in a crocketed finial or pinnacle, those only on the cardinal sides being pierced. A ball, probably of modern date, finishes the steeple.



Section of one of the Loggia  
of the Octagon

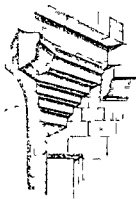
The chancel is divided on the south side by bold buttresses into three compartments, each of which has a beautiful three-light window, the base of the central one being slightly raised, to admit a door beneath. On the north side the arrangement is different, and proves the vestry to be part of the original design. For this side is nearly equally divided in two by the western wall of the vestry, to which a buttress corresponds; and between this and the tower are two windows, similar in size and composition to the southern ones, but not separated by any buttress. The vestry windows are of two lights, which are foliated: there are neither labels nor tracery in the heads

\* On the upper part of the bell is a band inscribed—"Henricus Vernon istam Campanam fieri fecit 1518 ad laudem Dei omnipotentis beatae Mariae et Bartholomaei Sc". And on the lower part—Quam

perduellionum rabie fractam sumptibus Pa-  
rochiae refudit Ab Rudhall, Gloucester,  
Anno 1720". The weight is estimated at  
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Pendentive of one of the Diagonal sides of the Octagon

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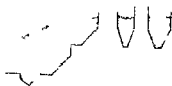
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of these windows, but their forms are marked by small sunk triangles. This arrangement appears also in the sedilia, and in one of the monuments of the church. The east window of the chancel is a fine one of five lights, with good Perpendicular tracery and a transom. The principal mullions in all the chancel windows are of the first order, and the secondary mullions in the head are of the second order, but throughout the rest of the church all the tracery is of only one order. The arches of the windows are mostly two centred, and differing but slightly in their form (though somewhat less pointed) from the equilateral. The buttresses of the chancel are finished with the pinnacle which we have noticed, and have well-executed gargoyles. Each of the eastern angles has two buttresses running cardinally, instead of a single diagonal one, consequently the pinnacles are doubled. The two buttresses of the north corner have each an elaborate niche in the stage corresponding with the lower part of the window. The moulding of the jambs and architraves of all the chancel windows has a bold convex section, which I have not often noticed in Perpendicular work, except of a very late period, but it frequently occurs in Decorated windows. In fact the chancel windows of Shifnal, which are of a somewhat early Decorated, have a moulding of much the same character. Its effect as regards light and shade, is excellent and it is probably more durable than a moulding comprising the large hollow so common in the Perpendicular style. This kind of moulding appears in the tower arches, the pier arches on the northern side, all the doors, and some of the windows of the north aisle, in short I may say wherever there is a variation from the plain splay or chamfer. I may notice that the transom of the east window is not very dissimilar from one in a Decorated window in the neighbouring church of Allington. It will be observed, that in this window a



Moulding of the Side Window of Chancel



Moulding of the Window of Nave

secondary mullion (over the central light) runs up to the very point of the arch, instead of branching off below it, so as to leave a space to be filled up by a quatrefoil, indeed, in the other windows, where the central mullion does so branch off, the four sided opening left is not foliated, nor does the quatrefoil occur any where in this position, except in the porch and belfry

The chancel and vestry doors, which are similar, have the four centred arch. It is clear that these are not later insertions, and no doubt the Tudor arch, as it is called which is no more than a modification of the segmental arch used in the earlier styles, was adopted for convenience long before it became a decided architectural feature. These doors have spandrels, but the porch, the western and the northern doors, are without that feature, which, as the style advances becomes in buildings of a high degree of finish, nearly universal.

The west window has four lights upon which rests a transom, not reaching across from jamb to jamb, but stopping at the points of the extreme lights, from these points also spring the mullions of the tracery lights which are of the same width with the principal ones and alternate with them. Consequently there are three of these lights in the head of the window which are cinque foiled. This arrangement was probably adopted for the sake of painted glass and in one of these tracery lights there are some remains apparently in their original position the subject being a congregation of saints worshipping, with a scroll fitted into the foliation. In eternum Patrem omnis Terre." The east windows of the aisles, which are of three lights have a somewhat similar arrangement, only that in this case the large tracery light stands directly over the central principal one. The other windows of the aisles have two lights each.

The interior of the church in its architectural features is much plainer than the outside. The piers of the nave are octagonal, the arches are of two orders, those on the south side being merely chamfered those on the north side which, as well as the piers are of greater height have the convex moulding we have noticed. The west side of the chancel arch has a label which the eastern side has not. I have frequently remarked that the western sides of central arches have been the most enriched evidently as meeting the eye of the spectator in looking eastward. This is peculiarly the case

in Norman churches The jambs of the windows in general are quite plain, and have very little splay those of the east window (and I think no other) have a little moulding at the edges

But this plainness of the building itself sets off the rich and beautiful wood work with which it is furnished Of this though in a mutilated and decayed condition enough remains to render a very satisfactory restoration quite practicable

The top of the rood screen has been an exquisite piece of carving and ought to be carefully copied or modelled in the very few places where it retains its ornaments unbroken The stall seats in the chancel have devices which are on the whole distinguished which is not frequently the case by elegance rather than grotesque design Some of the poppy heads are elaborate and well executed one in particular which represents our Saviour surrounded by the Apostles at the back of the principal figure which is raised above the rest is the vine The ends of the pews in the nave are square headed with good mouldings and excellent panelling and fine screens run across both the aisles The vestry door too has some foliated panelling The roof of the nave is low pitched of dark wood, the spaces between the rafters being boarded, the principal brackets are ornamented with carved foliage some of the secondary ones have angels bearing shields and many of the intersections of beams &c are marked by rich bosses The chancel roof is plainer Some of the beams in the aisles are carved with foliage Most of the wood work seems to be of a

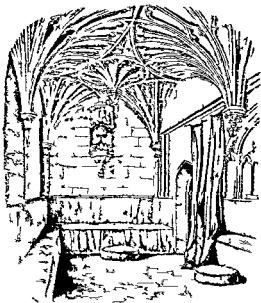


South Aisle

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date not much later than the church, and was perhaps executed when it was made a collegiate establishment. Of the painted glass enough only remains to shew what must have been its value, and to make us regret its destruction. It appears to have had a great proportion of white glass, with some fine pencilling and staining, from which I conclude that all the windows were filled with it. A good deal of rich colour is however introduced. Besides the specimen I have noticed in the west window, there are some quarries in the chancel window of a pattern not unfrequent in Perpendicular work, and in the head of the east window are a few figures which I think have kept their place. With these exceptions, the little glass that remains is disposed in fragments.

We must now notice the beautiful chantry or chapel added to the south aisle in the sixteenth century. Its eastern and western walls range with those of the tower, so that it forms a kind of transept. It is open to the church by a rich ogee door with a crocketed canopy, and also by a wide elliptical or Burgundian arch, under which is a fine monument, with effigies of Sir Henry Vernon and Anne his wife, in the latest Perpendicular style. He died in 1515. On



woodcut chapel

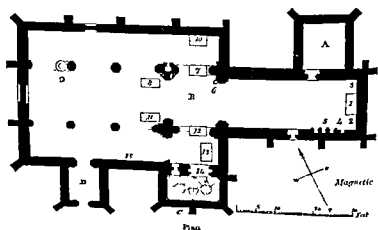
the west side, in the interior, is a half length upright figure, supported by a panelled bracket with a detached pendant, and having a rich canopy over his head. He is represented with a book in his right hand, which he is turning over, and the fingers of the other hand are raised upright, as if to give emphasis to his reading or discourse. The features and ex-

\* The rood screen is ornamented with a very rich Tudor flower. I do not know whether this be an indisputable mark of

date but the style of carving and general character of the work much incline me to assign this part to the Lancastrian period.



pression are remarkably good. This is the effigy of Arthur Vernon, priest, son of Sir Henry Vernon; and the very perceptible resemblance between the countenance of this figure and that on the adjacent tomb, makes it highly probable that both are faithful portraits. On the east wall is an inscription to this effect:—"Pray for the soul of Sir Henry Vernon, Knight, and dame Anne, his wife, which he here \* \* \* of our Lord 1515, made and founded this chapel and chantry, and the said \* \* \* departed the 13th day of April in the year above said: and of your charity for the soul of \* \* \* Arthur Vernon, priest, son of the said Sir Henry, on whose souls I H S have mercy. Amen" Arthur Vernon was rector of Whitchurch, Salop, and died 1517. There are also some remains of paintings on this wall. The south side has two square-headed windows of two lights, plain and without foliage.



The roof of this chapel is an admirable specimen of fan-vaulting. Its plan, and principal ribs, are marked in the annexed cut of the ground-plan of the church. The spaces between the fans have circles, to which are attached pendants; by ribs of the same moulding with those of the second order in the fans themselves. The central fan on the north side, instead of being supported by a shaft, (which would have interfered with the Vernon tomb,) springs also from a pendant, which is enriched with mouldings and foliage. This

\* Parts of the inscription are effaced  
I need not say that the whole is in the old characters and spelling.

# TONG CHURCH, SALOP.

addition to the original building is usually called the Golden Chapel. Much painting and gilding remains in the roof, and still more in the canopy over the figure of Arthur Vernon, where it is scarcely faded or worn away at all.

The following measurements will give a fair idea of the general dimensions and proportions of the church, though they might be corrected in many points by a practical architect.

	Ft.	In.
Total length of the interior .. .. .	103	10
Of which the chancel, from the east wall to the rood-screen is about .. .. .	41	0
Total width of nave and aisles, internally .. .. .	45	11
Of which that of the nave from centre to centre of opposite piers, is about .. .. .	20	3
Width of chancel internally .. .. .	17	8
Interior of vestry from north to south .. .. .	15	3
Ditto from east to west .. .. .	12	6
Interior of porch from north to south .. .. .	12	1
Ditto from east to west .. .. .	11	11
Interior of Golden Chapel from north to south .. .. .	9	4
Ditto from east to west .. .. .	17	0
Width of each face of the octagonal piers of the nave .. .. .	0	11½
* Span of east window including the jambs .. .. .	11	0
Ditto within the jambs .. .. .	9	8
One of the lights of ditto .. .. .	1	7½
Thickness of the wall at the chancel door .. .. .	2	10¾

None of the walls of the church, excepting those of the belfry, appear thicker than this, but some are thinner by a few inches.

Width of the chancel buttresses .. .. .	1	5½
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None of the buttresses of the church differ from these in width by more than half an inch, except those of the Golden Chapel, which are 1 foot 4½ inches.

Depth of chancel buttresses above the base-moulding .. .. .	2	4
Ditto of diagonal buttresses at the west end .. .. .	2	1½
Ditto of western buttresses between nave and aisles .. .. .	3	1½
Span of western door .. .. .	4	8½
Of outer door of south porch .. .. .	5	4½
Lower part of the belfry internally from north to south .. .. .	16	10
Ditto from east to west .. .. .	15	0
Thickness of wall in this part of the tower .. .. .	3	0
Height of the coping of the chancel battlements (on the south side) from the level of the under part of the base-moulding .. .. .	25	9

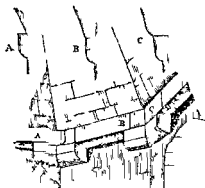
\* The two central mullions of this window, though of the same order as the others, and having similar mouldings, are somewhat thicker.

The height of the coping of the battlement on the octagon from the level of that on the chancel, I should judge to be upwards of twenty six feet, and the total height of the steeple may be from seventy five to eighty feet, but I had no means of ascertaining these with any great accuracy

I have given these measurements, because I consider the building before us to afford a striking instance how completely the medieval architect felt the importance of scale as well as proportion. In a larger structure, the simplicity of detail requisite for fully carrying out the design of this church, would have given an unpleasing degree of plainness, in a smaller edifice, much that now is excellent would have been meagre and minute. The flattened roof is here a decided beauty, as it not only gives effect to the embattled parapet and pinnacles, which when their finials were complete, must have been very beautiful but to the central steeple itself, and had this steeple been of a more tapering form, the range of spire lights, which are perhaps nearly unique, would have been out of place. If we compare this central octagon and spire with any in Germany, where the feature is a common one, though it is exceedingly rare in England, we shall have no reason to pronounce that our own specimen suffers by the comparison.

This building is in its mechanical construction essentially a cross church yet it neither develops the form of a cross in its ground plan nor indicates it, as it might have done, by transepts distinguished from the aisles. Such examples are far from uncommon and I cannot but look upon them as affording one proof (among many others) that an attention to symbolical meanings had little or no material influence in forming the principles of Gothic architecture. It is true that the mere decorative part abounds with symbols and it is likely that meanings were affixed to several forms and arrangements their architectural propriety being duly approved. But I hold that symbolism was made altogether a secondary consideration, and never suffered to interfere (unless in a few insulated cases) with the far more important points of mechanical propriety, convenience, beauty, and solemnity.

extreme nicety might take away from character, just as wood-work cut by a machine is, owing to its very finish, far inferior in effect to that which is cut by the hand, and shews the mark of the knife or chisel. We have already remarked the difference between the north and south range of arches in the nave. The mouldings at the base of the piers differ, though the capitals are nearly alike. The external divisions do not correspond with the internal ones, for the parapet along the nave is divided by the pinnacle into two equal parts, whereas the interior has three arches between the western wall and the western pier of the tower. The width of the two aisles differs by a few inches, and the east window does not stand in the exact centre of the front. These discrepancies, slight as they are, are still remarkable in a building which exhibits so much uniformity in design, and carefulness in execution.



In section of the Octagon & the Junction of the Spire

We have seen, by the measurements, that the base of the tower is not an exact square, neither is the octagon above it equilateral. But the spire is more nearly, if not altogether so, which renders necessary a peculiar construction at its junction with the octagon, this is shewn in the accompanying cut.

The following references to the figures in the ground plan, will shew what are the principal objects of interest in the church.

1 The Communion Table—This is of alabaster, being taken principally from a very rich tomb in another part of the church. Its front and sides are elaborately worked with open arches, pinnacles and crocketed canopies, with several figures. The round and elliptical arch are freely used, and there are other marks which shew it to be of the latest period.

2 and 3 Small monumental tablets of the latter part of the sixteenth century.

4 and 5 Piscina and Sedilia. The latter are of rather a bold than elaborate style of workmanship, they consist of three depressed pointed arches divided at the heads by small sunk triangles, as in the vestry windows. They are trefoiled. The mouldings of the piscina are somewhat richer, and

there is a shaft with a shelf or bracket in each of the inner angles.

6. A small octagonal pedestal, attached to the pier. It is supposed originally to have supported an image of St. Bartholomew, in whose honour the church is dedicated.

7 and 8. Fine Gothic tombs.

9. The Font.—Octagonal, on a shaft. Each of the faces which are exposed, has a trefoiled arch with a shield. The workmanship, though good, is not very elaborate. Width, 2 feet 8 inches; height from the step, 3 feet.

10. A tomb of the sixteenth century, comparatively plain.

11 and 12. Rich Gothic tombs.

13. A fine tomb in the Italian style.

14. Tomb of Sir Henry Vernon already noticed.

15. A brass let into the wall.

The four monuments in the centre of the church, viz, No. 7. 12. 11. and 8. (I place them in the order of their dates) are invaluable, as presenting a series of Perpendicular work, each specimen being characteristic of the period to which it belongs. The first, though executed with great care, (in fact the minutest details of costume are elaborately worked,) is comparatively severe and simple in its design, having more a massive than an ornate character. The second is decidedly florid, yet all its enrichments are of a strictly architectural description. The third, though it has also open-work canopies, yet depends much for its richness upon spaces filled with minute and intricate panelling. The fourth, equally rich with any of the others, has the Burgundian arch, and shews other decided symptoms of the decline of the style. This debasement also appears on the outside of the Golden Chapel, where the crockets, instead of adding lightness and elegance to the pinnacles, as is the case in the tower and porch, give them a very cumbrous appearance.

It is hardly to be supposed that so beautiful a church will long escape the process of restoration. Nor indeed is it to be altogether wished, though I should earnestly deprecate one on a very comprehensive scale. Externally, some of the pinnacles are broken or displaced, and others have lost their finials; if these were renewed after the model of such as are sufficiently perfect to preserve their general effect, the latter being suffered to remain untouched, and other mutilations of the stone-work, as in the tracery of the west window, care-

fully repaired, no doubt the general aspect would be improved. The same applies to the wood work of the interior. Some of the poppy heads that have slightly suffered from decay, might be preserved in their present state, others might be restored, and the barbarous work with which a few of them have been repaired, I suppose during the last or preceding century, might be replaced with work of a better character. The repair of the rood screen would require a careful and able artist, but in this it would be desirable to remove none of the present work that can possibly be kept in its place. In the nave several unsightly pews rise above the level of the original seats, and might be removed with great advantage to the appearance of the building. The original disposition of the seats does not seem to have been much disturbed except in one or two instances, and could easily be retained, as a very economical disposition of the space seems by no means required for the wants of the parish. The monuments admit of some repair, there being several fractures, especially in the most beautiful one, No 12. An account of this will be given in a future number. Some stoves, too, that are now in the body of the church, by no means conduce to its beauty, and I would further suggest, that if the Golden Chapel must be used as a pew, some tapestry of the date or character of the sixteenth century, if any could be procured of an appropriate description, might advantageously replace the present linings and curtains of cloth, and some good cinque cento painted glass be substituted for the modern coloured panes in its windows.

I fear I shall be thought by some to have intruded too much of mere opinion and criticism on matters of taste, into a journal devoted to antiquarian research, but I would plead in my defence, that it is within the province of archæology not merely to establish dates or certify historical facts, but also to encourage a true appreciation of the relics bequeathed to us, as indications of the spirit, character, and genius, of a former age.

J. L. PETIT

# ON THE HISTORY OF THE GREAT SEALS OF ENGLAND, ESPECIALLY THOSE OF EDWARD III

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IN the elucidation of the history of architectural decoration, seals are particularly useful, more especially with respect to tabernacle-work, with which they are often most profusely decorated, and they exhibit the progress of this class of ornament through all its different stages. Of course this help to history can only be made available when the date of the seal is known. monastic and cathedral seals fail in this respect, they rarely correspond to the original foundation of the establishment to which they belong, and were evidently renewed from time to time, at unrecorded periods, as the art of seal-engraving advanced. Personal seals, such as the seals of kings and bishops, may generally be assigned to the time at which the office in question was undertaken by the individual, and thus their date is fixed, with some few exceptions where two or more were employed by the same person, still the date lies within the limits of the assumption of the office and the death of the official. My immediate object is with the great seals of England. Warton<sup>a</sup> shewed their use in elucidating the history of architecture, but without entering into any particulars, and he seems to have had no better authority than the rude woodcuts of Speed, who gives one seal to each monarch, with the exception of Edward III, and some others, to whom he assigns two. This is not the real state of the case, some of the kings adopted their predecessor's seal, either taking the identical matrix with some small alteration, or else copying it. Others had several seals, so that to use the seals for our purpose it is necessary to investigate their history. A principal source of information respecting this is to be found in the dates of the documents to which these seals are appended, and from which the periods during which they were used, are directly ascertainable. Sandford<sup>b</sup> has engraved good representations of the seals, and generally gives the date of the documents from which he has taken them. Excellent engravings are also

<sup>a</sup> Observations on the Fairy Queen of Spenser, ed. 1762 vol. iv. p. 184

<sup>b</sup> Genealogical History of the Kings of England

to be found in the French work entitled "*Tresor de Numismatique et de Glyptique*," but without the dates of the documents. The most complete account of the English seals is by the French author Wailly<sup>c</sup>, who writes from the authority of seals preserved in the French archives, and always gives dates when the document can be dated. Mabillon and the Benedictines in their diplomatic works may also be consulted. Still much remains to be done before the complete knowledge of this branch of the history of art can be attained, and I have therefore drawn up the following sketch, in which, although I have endeavoured to make some steps in advance, yet my principal object has been rather to solicit through the medium of the *Journal*, information upon the subject, by directing attention to its interest and to its present imperfect state.

Our kings, from Edward the Confessor to John, are represented sitting upon a mere stool with ornamental work about it, but not contributing much to architectural decoration. Henry III., in his second seal, has a back and sides added to his stool, with pinnacles and arcade-work, and the seal of Edward I. is a copy of his father's but of better execution. Edward II. employed the identical matrix, merely engraving two castles at the sides of the throne. The legend already containing the name "*Edwardus*" required no alteration.

But we are indebted to the reign of Edward III. for the most considerable and important contribution to the history of design in seals. During his reign he used, as I shall presently shew, no less than seven seals of different design, and gradually increasing in richness and beauty.

It becomes necessary therefore to assign the exact date to these various designs, and to enquire how it happened that this monarch departed so widely from the practice of his predecessors. And as far as I know, no reason has ever been assigned, neither has the fact itself been correctly stated. Speed engraves two seals only, Sandford says that King Edward made use of three several great seals, which he engraves, and gives the date of the documents from which he copied them. Wailly enumerates six which are preserved in the archives of France, and endeavours to ascertain the periods during which they were used, from the dates of the documents, but as it will appear below not always correctly.

In Rymer's *Œdema* however there are a multiplicity of



public documents relating to or alluding to the great seals; some are proclamations of new seals, others are formal recitals of the surrender of the seal by one chancellor and its formal delivery to another, and so on. By means of these I shall shew that Edward III. employed at least seven great seals, and also that he had good reasons for doing so. As the respective documents do not explain the design of the seal in question, that must be picked out from the other sources already mentioned, and a little difficulty sometimes occurs in this respect, but I will first give the history of the successive seals as far as I can make it out from Rymer, and then proceed to identify them with the known impressions. And for the sake of clearness I shall designate the seven seals by the letters A B C D E F G in order, and append these as letters of reference to each seal as it occurs. Although other seals than the great seals of the Chancery are occasionally named in these documents, my sole purpose is with the great seals, and of them only and their history I must be understood to speak in my remarks.

Also the king is usually represented on one side of the seal seated on a throne, and on the other he appears on horseback, but as he is accompanied by no architectural adjunct in the latter case, I have confined myself solely to that side of the seal which represents him seated, and which is termed the reverse.

In the first year and on the fourth day of the reign of Edward III (namely, Jan 28, 1327) he gave his great seal (A) to the bishop of Ely as chancellor, and two flowers of the arms of France having been engraved at the under side of the said seal, the bishop caused certain documents to be sealed therewith<sup>d</sup>. This sealing was the usual mode of confirming the possession of the great seal, and as such it is always recited in the various passages of Rymer which I shall have occasion to quote, although I shall not think it necessary to repeat it upon every occasion.

The seal here mentioned is in fact the seal of Edward I., to which Edward II. had already added a castle on each side, and

<sup>d</sup> Rymer, tom ii. p. 683 (I quote throughout from the new edition.) "*Sculptis in inferiori parte predicti sigilli duobus floribus de armis Francie*." This may be translated either at 'the lower part' of the seal or "the under side." But as the *flours de lis* were really added above the

castles, and therefore at the upper part of the design, it has been pointed out to me that this expression which must be translated the 'under side,' shews that the seated figure was considered to be the reverse of the seal, as it therefore the horseman the obverse.

which now received the farther addition of a small fleur-de-lis above each castle. An impression, appended to a charter, dated Feb. 27, 1 E. III. (1327), was exhibited to the Society of Antiquaries in 1799, by Mr. Samuel Lysons; and Wailly describes another in the archives of France, dated April 11, 1327<sup>c</sup>. And as the next paragraph shews that the matrix was broken in October, its history is complete from its first employment by Edward I. to its destruction by Edward III.

In the October of the same year, the king issued a proclamation stating that he had made a new great seal (B) differing both in circumference and in design on both sides from the seal which he had hitherto used, which new seal was to have authority from the 4th of October, the old seal to be broken. Impressions of the new seal in white wax were despatched to the proper authorities, together with the proclamation. It is also recorded that the old seal (A) was broken into small pieces in the king's presence, in his chamber in the castle of Nottingham<sup>f</sup>.

This seal (B<sup>g</sup>) makes its appearance so soon after the king comes to the throne, that it is clear that his father's seal was merely adopted in the first instance to give time for the formation of this new one, which exhibits considerable advance in style, and a complete difference of design. The king is seated like his predecessors upon a chair, but this chair has four pinnacles, and a high back, which terminates upwards in an ogree arch. On each side is engraved a large and distinct fleur-de-lis. An impression of this seal is annexed to a document dated Roxborough, Scotland, Jan. 16, 1335, according to Sandford, who engraves it, and to another in the archives of France, dated March 30, 1331<sup>h</sup>. And I have met with several others, of which the latest is in the treasury of Ely cathedral, dated Oct 7, 1336.

On the 10th of July, 1338<sup>i</sup>, a proclamation was issued setting forth that the king was about to leave the country

upon certain great and weighty matters, (namely, to prosecute his claim to the throne of France,) and intended to take with him his great seal (B) And that he had provided another seal (C<sup>k</sup>) which was to be used for the rule of the kingdom during his absence, of which he sends impressions<sup>1</sup> There are also formal documents to shew that the new seal was sent by the king, on July 11, to John de Saint Paul, and Thomas de Bamburgh, who then officiated as keepers of the great seal<sup>m</sup>, and that they delivered the old seal to the king on the 14th of July, he being then at the port of Orwell, on board the ship "la Cristofre" They afterwards delivered the new seal to the chancellor, the bishop of London"

This seal C, Sandford engraves from an impression dated Windsor, September 20, 1339, and therefore during the king's absence It is in the same style as the second seal B, with slight differences for distinction sake The chair has no high back with ogree arch, and instead of one fleur de lis on each side, there are three lions The fleur-de lis was introduced into the other two seals, in assertion of his right to the throne of France But the seal C being intended solely for English affairs, the lions of England were employed to distinguish it from the seal B, which he took with him

Wally imagines the seal B to have been the third seal, and C to have been the second, but he had no date to guide him in assigning this place to the latter seal, which he knew only from the engraving in the new edition of Rymer The dates which I have given, combined with the extracts from Rymer, are sufficient to justify my statement, which agrees with Sandford, and is also confirmed by an allusion to the fleur-de-lis, in a letter from Edward to the chancellor of Ireland, dated October, 1327, and accompanying the announcement of the new seal B, already quoted at p 17 above

This letter states<sup>n</sup> that the king is desirous to make some alteration in the seal then used in Ireland, and therefore commands "*two images of two flowers like those contained in the new seal (B),*" (an impression of which accompanies the letter,) to be added to the Irish seal

<sup>n</sup> In the Issue Roll published by Sir Frederick Devon (p 145) we find a payment Aug 12 1335 to Nicholas de Acton one of the chamberlains of the exchequer sent by the council with two clerks from York to London to order a certain great seal for the rule of the realm of England

to be newly made This must apply to seal C which was therefore made three years before it was published

<sup>1</sup> Rymer p 101J

<sup>m</sup> Ib d p 1050.

<sup>o</sup> Ib d p 101

<sup>p</sup> Ib d p 118

ready to return to Flanders, the archbishop resigned the chancellorship and the great seal (D). The king took the seal and caused it to be broken, and ordered another seal (E) newly made for the government of the kingdom to be delivered into the custody of John de Saint Paul, to keep and use until the coming of the bishop of Chichester, whom he had appointed to be the new chancellor.

And the said seal was accordingly delivered to the bishop of Chichester on the 12th of July, after the king's departure.

The new seal D had but a short existence. It was used as far as we know, for the first time, on the 8th of February, 1340, and was broken to pieces on the 20th of June.

The impression which corresponds to this history is a coarse, plain, and ill engraved seal, in which the king's throne is flanked by two towers, and has a clumsy canopy over his head. A shield of France and England quarterly hangs on each side, and the title "*Rev Francie et Anglie*" appears in the legend.

An impression was exhibited to the Society of Antiquaries in 1834\* annexed to a charter, dated Ipswich June 8, 1340 which date identifies the design in question with the seal D of the history. Mr Doubleday has an impression of this seal on sale, and an engraving was made for the French '*Tresor de Numismatique et de Glyptique*'. The clumsy design may be accounted for by supposing it to have been made in a hurry, in consequence of Edward's assumption of the title of King of France. It must also have been of foreign workmanship, and its ugliness seems to have condemned it to its rapid destruction.

It may be remarked, that in consequence of the king's long absence from England for the prosecution of his designs upon the throne of France, he was driven to the expedient of adopting two great seals, one which was used during his *presence* in England, and which he always took with him to employ abroad, and another which was used during his *absence* from England, and upon his return was always laid up in the treasury or elsewhere, until his next departure. The great seals of his reign are thus divided into two classes, which I shall for the sake of distinction call the seals of presence and the seals of absence, and the designs of each of them were changed several times, as we have partly seen already. Thus after the destruction of his grandfather's matrix A, B the first seal of presence was made. C was the first seal of absence, D, the second seal of presence, made in assertion of his new title, was destroyed when he left the kingdom to return to Flanders, and we now resume the narrative immediately after a second seal of absence, E, has been by him put into the hands of the new chancellor.

On the 30th of November of the same year, 1340, the king returned to England, and the next morning the bishop of Chichester came to him, and delivered up the great seal E, committed to him for the government of the kingdom of England during the king's absence, which seal the king received and gave in charge to William de Kildesby, his keeper of the privy seal, to keep in the mean time. And on the following Saturday, William brought this seal E, and another great seal F, *which the king had brought with him from foreign parts*, and delivered them to the king, who commanded that from henceforth the said seal F, which he had brought from abroad, should be used in the kingdom of England.

After this, the king, upon five several occasions during the next twenty years, left the kingdom in prosecution of his designs, and, upon his quitting it, a document always ~~occurs~~ in Rymer noting the formal exchange by the chancellor of the great seal made to be used when he is in the kingdom, for that which is made to be used in his absence.

and another document records the contrary exchange of the seal of absence for the seal of presence on his return<sup>a</sup>. Nothing in these documents, however, indicates the making of a new seal, and the last of them, which belongs to the return of the king, ten days after the peace of Bretigny, states that he delivered to the chancellor his great seal (F) which he had taken with him from England to France<sup>c</sup>, that the chancellor sealed certain documents with it, (as usual,) and delivered the other great seal (E) used in the king's absence, to the treasurer, to be kept in the treasury<sup>d</sup>.

In 1369 the treaty of Bretigny was set aside, and the king resumed the title and arms of King of France<sup>e</sup>. A memorandum in Rymer<sup>h</sup> sets this forth, and adds, that "the king of England and France caused to be brought to him at Westminster, on the 11th of June, all those seals which were kept in his treasury, the circumscription of which had the words 'Edwardus Rex Anglie et Francie,' or 'Francie et Anglie,' that is to say, as well the seals for the rule of the kingdom of England as those for the benches and for the exchequer, and for the office of the privy seal<sup>i</sup>. Of these he delivered to the venerable William, bishop of Winchester, his chancellor, two great seals, each in two pieces, one of which (E) contained the words 'Rex Anglie et Francie,' and on the other (F) 'Rex Francie et Anglie.' Also one seal in two pieces was delivered to John Knyvet chief justice of the King's Bench, one seal in two pieces to Robert de Thorp, chief justice of the Common Bench, a third seal in two pieces to Master William de Askeby, archdeacon of Northampton chancellor of the exchequer, and another in one piece, made for the office of privy seal, to Peter de Lacy, clerk of the privy seal<sup>j</sup>.

But that great seal (G) in two pieces, upon which 'Edwardus Rex Anglie, dominus Hibernie et Aquitanie' was inscribed, and which was made in accordance with the peace (of Breigny) for the rule of England was returned to the treasury, together with the four other seals for the benches, the exchequer, and privy seal office, which bore the same inscription, and which since that peace had always been used "

In 1371 Robert de Thorp was made chancellor, in the place of the bishop of Winchester who is recorded in the usual form<sup>1</sup> to have delivered the great seal (E<sup>m</sup>) to the king on the 14th of March on Monday, and on the succeeding Wednesday the king delivered the said seal to Robert de Thorp. But on the 28th of March "the bishop of Winchester, late chancellor, delivered to the king at Westminster two great seals and two private seals", which the king lately used and which had remained in the custody of the said bishop. The circumscription of the said seals were as follows, upon one of the great seals, (F) 'Edwardus Dei gratia Rex Francie et Anglie et dominus Hibernie,' and upon the other great seal (G), 'Edwardus Dei Gratia Rex Anglie dominus Hibernie et Aquitanie' Also upon one of the said private seals 'Secretum Edwardi Regis Francie et Anglie et dominus Hibernie' and upon the other private seal, 'Secretum Edwardi Regis Anglie et dominus Hibernie et Aquitanie'. Then the king caused the said two great seals to be put into two leather purses sealed with white wax and the two private seals into two linen bags sealed with red wax, each bearing the signet of the king and the seal of the aforesaid bishop and delivered the four to his treasurer to be kept in his treasury "

On June 29 1372 Robert de Thorp died and the great seal was given to John Kyvet<sup>r</sup> and on January 11, 1377 he surrendered it to the bishop of St David's. Upon the last occasion it is termed the great seal for the *rule of England*<sup>2</sup>. And this is the last document in Rymer on this subject in the

n money paid to him for making new certain seal for the king &c 34. (p. 163) which is impossible to appropriate

Liberavit magnum scilicet ejusdem regis. (Rymer p. 911)

" Why I have inserted E in this place will be explained below

" Duo magna scilicet et duo privata

scilicet quibus dem rex nuper utebatur et quæ in custodia prædicti episcopi scop ex communi assensu regis remanserunt. (Rymer p. 912)

Rymer p. 912

<sup>1</sup> Ibid p. 901

<sup>2</sup> Ibid p. 1069

reign of Edward III, with the exception of a short memorandum, which is not to our purpose.

The above extracts from Rymer contain the history of the seals E, F, and G, and I have affixed the respective letters to them whenever they appear in the narrative; but the grounds upon which I have thus identified them remains to be explained. Seal G, "*which was made in accordance with the peace of Bretigny*," is the richest and handsomest of them all. It is engraved in Rymer as appended to a document dated July 19, 1362; and is also described by Wailly, and said by him to be employed for sealing a great number of acts relating to the treaty of Bretigny in 1360 and following years, which are preserved in the archives of France. Its legend omits the title of France altogether; but differs in the latter half from those of the seals B C, which also omitted France; for B has "Dns Hybernie Dvx Aquitanie," C has "Dominus Hibernie et Dvx Aquitannie," but G has "Dns Hibernie et Aquitanie," omitting "Dvx;" and thus it is shewn that the great seal mentioned in the last page, which was delivered by the bishop of Winchester on the 28th of March, as one that had been laid aside but had been in his custody, was this Bretigny seal G, and not one of the other seals B or C, both of which also omitted France in their legends. It is true that the Bretigny seal was returned to the treasury on the 11th of June, 1369, but it seems to have been afterwards taken out for some purpose or other not recorded, and put in possession of the chancellor. The same matrix, however, was again used by Edward III in the latter years of his reign, with the new legend "Edwardus Dei gracia Rex Francie et Anglie et Dns Hibernie." I am indebted to the politeness of Sir Frederick Madden for pointing out this fact to me, and for shewing me four impressions of the matrix in this state annexed to Harleian charters in the British Museum, the earliest of which is dated Feb 18, 1374. As the document just quoted shews that the legend of this seal remained in its original state on March 28, 1371, the change must have been made between these two dates. Edward's immediate successors used the same matrix, with the simple substitution of "Ricardus" and



F is the seal of presence which the king brought with him from abroad on the 30th of November, 1340, and commanded that it should from henceforth be used in the kingdom of England. Its history is accurately recorded by Rymer<sup>a</sup>, according to whom it regularly accompanied him in his different absences, until he finally returned on the 18th of May, 1360, after the peace of Bretigny, shortly after which it must have been put away to make room for the Bretigny seal, although this fact is not formally recorded. It is the first great seal of England in which tabernacle work is introduced, and its design is therefore richer than the preceding ones. Sandford engraves an impression from a deed dated Westminster, May 2, 1341, a time when the king was in England. This identifies the impression in question with our seal F, and I have enumerated several other impressions in the Appendix, all of which correspond in the same way to his residence in England. Its legend is, "Edwardus Dei gratia Rex Francie et Anglie et Dominus Hibernie."

As to the seal E, I have not been able to discover any engraving or specimen of it. It was made for a seal of absence, and as such left behind by the king when he departed for Flanders on the 20th of June, 1340. When he returned he brought with him the seal of presence F, and the two continued to be used in their respective functions until they were both superseded by the Bretigny seal.

As E and F were undoubtedly the two great seals which were taken out of the treasury on the 11th of June, 1369, the document above quoted teaches us the curious fact that E had 'Rex Anglie et Francie' in its legend, for as we know that F had "Francie et Anglie," E must be the other so named. And this in fact is all we know about the seal, for its design remains to be ascertained.

But a new mode of distinguishing the seals of presence and absence is thus explained, namely, by putting England first in the seal of absence, and France first in the seal of presence.

Moreover, as the document of the 28th of March, 1371<sup>b</sup>, shews by the legend, 'Francie et Anglie,' that seal F was one of those which the king had disused, it follows that the seal E having "Anglie" first, and which was made for a seal

<sup>a</sup> P. 21 above

<sup>b</sup> The exact periods during which the  
seals were used are given in the Appendix

<sup>c</sup> P. 23 above

of absence, was, after the resumption of the title of France in 1369, occasionally<sup>\*</sup> used as a seal of presence for a few years, until the Bretigny seal, with its new legend, was substituted, as above explained. And perhaps now, instead of distinguishing the seals into seals of presence, which always accompanied the king, and seals of absence, which were used only during his absence, a new rule was tried, (which was afterwards observed by some of his successors<sup>2</sup>), namely, that the seals should be divided into those which were appropriated to English affairs, having "England" first in the legend, and those which were used for French affairs, and which had "France" put first in the legend.

Another curious question arises upon this occasion. Did Edward take seal F with him to Flanders from England at the same time that he left E behind, or did he get it made in Flanders? It makes its first appearance in the documents as the new seal which the king had brought with him from abroad. (Nov. 30, 1340). This question is of great interest for the history of art, for the tabernacle-work first appears in this seal; and can only be decided by discovering the seal E. If the latter has tabernacle-work, these two, E and F, of absence and presence, were probably made during his short stay in England; but if E resembles the designs of B and C, we must decide against the fact of the seal F belonging to the arts of our own country. This fact can only be ascertained by the discovery of some document sealed and dated during one of Edward's absences, and bearing the legend which has "Anglie et Francie." As such documents probably exist in the numerous depositories of records, private and public, I venture to request, through the medium of this Journal, that if possible the guardians of these treasures will ascertain the fact, and kindly communicate to me the desired information. A table at the end of this paper contains the dates of Edward's absences and other particulars.

The rich Bretigny seal, however, was probably made in England after his return, for he brought with him the old seal of presence T, and continued to use it for a little while,

<sup>\*</sup> Occasionally only, for Wailly says that T occurs in a document in the archives of France, dated in 1372, and I have found impressions in Pembroke college dated 1369, 1371, and 1372.

<sup>2</sup> This distinction is mentioned by the

Benedictines, in their *Traité de Diplomatique*, t. iv. p. 212, and by Wailly. The previous distinction into seals of presence and absence, seems to have escaped notice hitherto.

probably until the complete ratification of the treaty. Thus time was given for the making of the seal.

I may add, that of these seven seals, Sandford engraves and assigns to Edward three, B, C, and F, only. Wailly describes A, B, C, D, F, and G, and is entirely unconscious of the existence of E, which is easily accounted for, for this seal was wholly confined to English affairs, and is only mentioned, as I have shewn, in Rymer's *Fœdera*, which Wailly apparently did not consult.

I will now endeavour to pursue the history of the succeeding seals

Richard II. employed the Bretigny seal of his father, merely substituting in the same matrix, "Ricardus" for "Edwardus." Speed and Sandford in fact engrave this Bretigny seal as the seal of Richard; not being aware of its previous employment by Edward. In the Appendix I have quoted impressions from 4 R. II. to 21 R. II. Wailly, however, says, that Richard employed the two last seals of Edward, namely F and G; and F with "Ricardus" in the legend is engraved in the French "Tresor de Numismatique," (pl viii) Wailly adds that the seal G appears to have been exclusively used for acts dated from Calais. This of course is true only for the French archives, and it may be concluded that G was the seal for English affairs, and F generally for French affairs, although in both legends we find "Francie" before "Anglie." Rymer has abundant documents concerning the delivery of the seals from one chancellor to another, but they contain no information on this point. There is however a precept from Richard to the chancellor of Ireland in 1 R. II (1377) commanding him to change the circumscription of the great seal of his father Edward, and to put "Ricardus" in the place of "Edwardus." A similar order to the Irish chancellor in the first year of Henry IV., commands him to erase "Ricardus" and insert "Henricus" in the great seal and other seals of that country.

The legend of the Bretigny matrix appears therefore in four states; (No 1) as it was first engraved in 1360 omitting

\* Rymer, tom. vii. p. 174. The new edition was stopped at the end of Edward III., and must therefore quote from the old in future. 21 Jan 4 R. 2 To William Geyton, the king's engraver in the tower of London, for alterations by him made as well on the great seal used in the chancery, as upon the king's seals used in the king's

Bench, Exchequer, and Common Bench at the commencement of the king's reign, 21. 10: Devon's Issue Roll, p. 214. This evidently refers to the substitution of one name for the other in the English seals, and is another case of the retardation of the payments.

Rymer, tom viii. p. 114

France; (No. 2.) with "rex Francie" and "Edwardus;" (No. 3.) with "Ricardus;" (No. 4.) with "Henricus." In this fourth state it is called the seal of Henry IV. by Speed and Sandford. But Henry IV. also made a seal (I) which is the richest and largest of all the mediæval seals of England. It is engraved by Speed and Sandford as the seal of Henry V., and therefore needs no minute description. However its distinguishing characteristics are that there are three vertical compartments of *equal* breadth on each side of the central one, and that the arms, which in all the other seals after D inclusive are placed on shields, are in this seal placed on square banners sustained by guards. It has no less than eighteen figures including animals. Its legend contains "Anglie et Francie." Wailly was the first to assign it to Henry IV. on the authority of an impression, dated 1408, in the French archives. And I have found one in the archives of Corpus Christi college, dated 1409, (11 H. IV.,) which confirms this statement. This is the first English seal in which the fleurs-de-lis semée of France are changed for the three fleurs-de-lis, the latter appeared for the first time upon the French seal of Charles V., to which Wailly assigns the date 1364.

The seals of our three Henries (IV. V. VI.) are so mixed together that I must pursue the history of them all in Rymer to the end of Henry VI., before I can explain the whole of their devices

In the 11 H. IV. one of the usual documents in Rymer recording the delivery of the great seal terms it the golden seal, "Magnum Sigillum Aureum," and the same phrase is used in 5 H. V.<sup>c</sup> But in the other similar documents before and after we find only "Magnum Sigillum" as usual. Immediately after the death of Henry V. it is recorded that the chancellor, bishop of Durham, delivered up the great Golden seal of the late king on the 28th of September, 1422, (1 H. VI.) which was finally deposited in the treasury on the 20th of November<sup>d</sup>. The bishop of Durham, however, was made chancellor to the new king and received the great seal<sup>e</sup> on the 17th

<sup>a</sup> Rymer, tom viii. p. 616, xlix. p. 472. In the *Nouveau Traité de Diplomatique* we are told "that Henry V. took his seals with him to war. In the history of the House of Auvergne it is related that the Seigneur de Hautcourt was made prisoner by the king of England in 1415, and having ob-

tained permission to return to France he recovered the seals of the English Chancery, which the English king had lost with many jewels at the battle of Agincourt." Tom. iv. p. 212.

<sup>d</sup> Rymer, tom x. p. 253

<sup>e</sup> Ibid., p. 262

November<sup>1</sup>. Upon his surrendering it in 1424, (2 H. VI.,) it is styled the Silver Seal, "Magnum Sigillum Regis de Argento<sup>2</sup>." This "Silver Seal" again changed keepers in 1426<sup>3</sup>, when the bishop of London, John Kemp, was made chancellor. But it is also recorded that the treasurer, bishop of Bath and Wells, delivered the Golden great seal to the duke of Bedford, upon the 18th of March, 4 H. VI., (1426,) and that the duke gave it to the chancellor, the bishop of London. This golden seal had been apparently reserved in the treasury since the 20th of November, 1422<sup>4</sup>. John Kemp afterwards became archbishop of York, under which latter title he resigned his office on the 25th Feb., 1432, (10 H. VI.,) and delivered "two great seals, that is, one of gold and one of silver<sup>5</sup>." These two seals were given to the bishop of Bath, who in the usual form opened the bag containing the *silver seal* and sealed documents therewith. The silver seal therefore was still the one commonly employed for English affairs, and this is confirmed by a memorandum in 1433<sup>6</sup>, stating that as the bishop is about to leave England on certain negotiations, the great silver seal, "Magnum Sigillum Regum de Argento," is committed to the charge of the keeper of the rolls to use in his absence.

No fresh information to our purpose occurs until the 32 H. VI., (1454,) when upon the death of the archbishop of Canterbury, late chancellor, a wooden box locked and sealed was

<sup>1</sup> As there is some apparent confusion between the two documents just quoted, it may be as well to state their contents more minutely, the first document (Rymer, p. 253.) states that the golden seal of Henry V. was delivered by his late chancellor, the bishop of Durham, on the 28th Sep., and given into the custody of Simon Gaunsted, the keeper of the rolls, who accordingly sealed divers letters patent with it, and kept it until the 20th of November, when he delivered it up, and it was deposited in the treasury. The second document (Rymer, 262) states that the great seal of Henry VI. had been delivered to Simon Gaunsted on the 28th of September, and by him surrendered to the bishop of Durham, the chancellor, on the 17th of November. There is an apparent ambiguity here, but two seals must be alluded to, although the making of a new one for Henry VI. is not mentioned, the series of documents is not being complete. For the golden seal is distinctly said to have been delivered by Simon on the 20th of November, three

days after the great seal of the second document was by him delivered to the new chancellor, so that the latter seal was not the golden one, and was probably the silver seal which the same chancellor delivered up to the king in the following year. In the first parliament of H. VI. the bishop of London, chancellor of the late king in his duchy of Normandy, declares that he had delivered up the two great seals of the said king, namely, the one ordained for the said duchy to the duke of Bedford, and the other similar to his great seal of England to the king himself, at Windsor "*desux Grandes Seals du dit Roi le pierre, un pur le dit Duchee ordeine, et l'autre semblant a son grande Seal d'Engleterre.*" (Rot. Parl., vol. iv. p. 171.)

<sup>2</sup> Ibid. p. 310

<sup>3</sup> Ibid. p. 353

<sup>4</sup> Rot. Parl., vol. iv. p. 299

<sup>5</sup> Rymer, p. 500 "*Duo Magna Sigilla ipsius Domini Regis videlicet unum de Auro et aliud de Argento.*"

<sup>6</sup> Ibid. p. 548

delivered up, which had been in his custody as chancellor at the time of his death. The box contained *three great seals* of the king, to wit, one of gold, and two of silver, which were all given to the new chancellor, the earl of Salisbury. He took out the great seal of silver and sealed documents as usual<sup>m</sup>.

The next recorded delivery of the seals, Oct. 11, 35 H. VI., (1456,) describes the three more minutely, as "three royal seals in three leather bags, to wit, one great golden seal, another seal of silver of a large form, and a third seal of silver of a smaller form<sup>n</sup>," and the new chancellor seals his first document with the aforesaid silver seal of the large form.

Also the chancellor is said to be appointed to the safe custody of all the said seals, and to seal the proper documents therewith for the convenience of the king and of his kingdom, dominions, and people.

Finally, however, on the 25th July, 38 H. VI., 1460, in the bishop's palace at London, the three above-mentioned seals were delivered up to the unhappy king (then in the hands of the duke of York, immediately after the defeat at Northampton) and by him given to the bishop of Exeter, who returned to the king two of them, namely, one of gold, and one of silver, and kept the other, with which he sealed documents as usual<sup>o</sup>. And within eight months Edward IV. ascended the throne and Henry VI. took refuge in Scotland, probably taking the seals with him.

It now remains to identify the seals of the above history with the known matrices. A new distinction, however, is presented to us in the material of the seals, for we have a golden seal and silver seals. Henry IV. paid, in the first year of his reign, "to John Edmunds, citizen and goldsmith of London, for the price of 10lbs. weight of silver used in a great seal for the chancery, and for a white seal for the office of privy seal, made by the said John for the king's use, according to the form of a certain pattern remaining in possession of the same John, delivered to him by our lord the king aforesaid, 13*l*. 10*s*.<sup>p</sup>" But this king appears to have employed, as already stated, only two great seals, of which one was the old Britigny matrix with "*Francie et Anglie*," and the other the

<sup>m</sup> Rymer, tom. xi. p. 346.

<sup>n</sup> "Tria sigilla Regis in Tribus Bagis de Corio . . . unum videlicet magnum sigillum Aureum, ac aliud sigillum Argenteum de magna forma, et Tertium Sigillum Argenteum de minori forma." Rymer, tom. xi. p. 351.

<sup>o</sup> Rymer, tom. xi. p. 454.

<sup>p</sup> Devon. Issues of the Exch., p. 270 (Aug. 14, 1 H. IV. 1460).

new large rich seal (I) described in the former page, having "Anglie et Francie." This new seal may therefore be identified with the seal made by John Edmunds, and was a *silver seal*. The *golden seal* must have been the old Bretigny matrix (which he also employed, according to Speed and Sandford). Henry V. is known to have used the same seals as his father, for the great rich seal is given to him alone, by Speed and Sandford, and Wailly tells us that the treaty of Troyes in the French archives is sealed with the seal which I have termed the Bretigny matrix (G, No. 4). By this treaty (May 21, 1420) Henry's style was changed from "Rex Francie" to "heres Regni Francie." The impression annexed to this treaty is so much defaced that Wailly was unable to ascertain whether the legend had been altered to this new style, which is adopted in the treaty itself. But this, however, was not necessarily the case, as the style of a seal and its document frequently differ. Rymer<sup>a</sup> furnishes a precept to the chancellor of the exchequer, commanding this alteration of style to be made in the seals which were in his custody, and therefore it is probable

June 14, 8 H. V. "Mandamus quod . . . de Stilo sigilli nostri, in custodia vestra existentis hunc Dictionem *Francie* deleri & loco ejusdem istas Dictiones *Heres Regni Francie* vel *Hereditas Regni Francie* secundum exigentiam Sigilli illius imprimi et insculpi faciat." Rymer, vol ix p 915 Wailly indeed says that after this treaty Henry adopted another and plainer seal with this new style (p. 402), and this he asserts upon the authority of the Benedictines. (*Nouveau Traité de Diplomatique*, iv 212) Their expressions appear to me, however, ambiguous, and principally relating to the coins. For these coins see Ruding, 3rd Ed. p 267 vol. i. The Benedictine editor, after describing them, merely adds, "Ce que nous disons ici des monnoies de Henri V. peut s'appliquer à ses sceaux." Until an impression of the great seal used from May 21, 8 H. V. to Oct. 21, 1 H. VI., is produced, we cannot tell whether a new matrix was used or an old one altered. I incline to believe that the golden matrix was altered, for then we get a very consistent history, as follows (1) The chancellor delivered a golden seal after the death of H. V., which was put away a month after the death of Charles VI because its legend was wrong (2) The silver seal was taken into use, which had an unaltered legend.

It was ordered in the first parliament of

this reign, upon the occasion of the death of Charles VI., that in the seals of the king as well for England as in Ireland, Guyen, and Wales, this new style following shall be engraven, to wit, "Henricus Dei gratia Rex Francie et Anglie et Du'us Hibernie." And that each of the king's officials who have the said seals in their keeping by virtue of their office, shall forthwith cause them to be altered. (Rot Par 1 H VI p 171) The following entry, from the smallness of the sum paid, may refer to these alterations, and not to the making of the new small silver seal (K) for France. "18 Oct. 2 H VI To John Bemes of London, goldsmith, in money paid to his own hands in discharge of 20s. which the present lord the king, with the advice and consent of his council, commanded to be paid to the said John for his labour, costs, and workmanship, in lately riding to the king's castle at Windsor, at his own costs, and there engraving the great seal of the said lord the king with the privy signet, and also for newly engraving an inscription around the king's privy seal. By writ of privy seal 11" Devon's Issue Roll, p 382 But the engraving of the new inscription is so distinctly stated in the last item, that the former appear to relate, after all, to the making of a new one. The question can only be settled by the discovery of an impression

that the same was made in the great seals of England. An impression would settle this question. But this change of style was only employed for about two years, that is, to the death of Charles VI of France in Oct 21, 1422, (1 H VI.) and therefore impressions must be rare.

Henry VI was by virtue of this treaty King of France from this death. The seal (K) universally given to him is totally unlike the English seals, and resembles the usual form of the seals of the French kings, its diameter is less, and in lieu of the English mounted figure on the obverse, we find, as in the French seals, a small counter seal as it is called, not quite an inch and a half in diameter. The legend is "Henricus Dei gracia, Francorum et Anglie Rex." Now I have shewn from Rymer and the Rolls of Parliament, that one golden and two silver seals, of which one was a small one, were employed during this reign. The golden seal was kept in the treasury during the four first years. The silver seal was commonly used throughout. The small silver seal only appears after the loss of the French dominions in 1451. On the other hand, documents in the archives of the colleges of Caius and Corpus Christi, dated 3 H VI\*, are sealed with (I), which I have already shewn to have been a silver seal. Many documents in the University, dated from 15 to 34 H VI, are sealed with G, No 4\*, already shewn to be a golden seal, and lastly the seal (K) commonly given to H VI is considerably smaller than the others, and must therefore be that designated in Rymer as "the lesser silver seal," which its design and the history indicate to have been appropriated to French affairs as long as the English retained a footing in France. It is true that the silver seal I, seems to have been commonly employed throughout this reign, but as the chancellor also had the custody of the golden one G, after 1 H VI, there seems to be no reason why he should not have used it. I see no better

Other explanations may be proposed. For example if the so called "Golden seal" be supposed of silver gilt the seal (I) made of John Edmunds's silver may have been the golden seal and then G No. 4 will become the silver seal. This is perhaps more consistent with the evidences for the historical documents shew that the silver seal was used throughout the reign of H VI and the dated impressions that G No. 4 was used. More examples, and

the identification of the heres France seal will settle this difficulty. I have some doubt whether the impressions of (I) quoted above as in 3 H VI do not really belong to 3 H V. The difference of material of gold and silver seems to have been only a contrivance by which readily to distinguish the two great seals from each other.

\* Sandford p. 286 quotes an Act in press on 23 H VI.



mode of reconciling the historical statement, that a silver seal was used throughout the reign, and a golden one also given to the chancellor in the fourth year; with the evidence of dated impressions which shew that (I) was used in the third year, and (G) in the eighteenth and following year; than by supposing that I was the "silver seal" and that G was the "golden seal," and was occasionally used for English affairs in lieu of the silver one.

The remaining reigns will not detain us long, for Rymer contains no more information to the purpose.

Edward IV. began his reign with a new seal (H) made of gold, "*Magnum Sigillum de Auro factum*," his predecessor having carried off the old ones. This seal is an imitation of the Bretigny matrix, and is the same in the arrangement of the figures and shields. But the turrets of the canopies, instead of resting each on a trefoil arch, spring from three arches of equal height, and are each in two stories. Also the side guards have canopies, in lieu of pent-houses. The legend has "*Anglie et Francie*." It is the only seal which Speed engraves for this king; and an impression dated 8 E IV. in the treasury of Caius College, shews that it was used in the first part of his reign. Mr. Doubleday has also a cast of another seal (GG) of this monarch, which is a copy, in inferior workmanship, of the Bretigny No. 2, with the same legend, and differs only in some of the tracery of the panelling, and in having three fleurs-de-lis in the French arms. A specimen of this, dated 1 E. IV. is in Pembroke college. As the legend has "*Francie et Anglie*," this and H may have been a pair of seals made at the beginning of his reign.

Another pair of seals, of an entirely new design, are also due to Edward IV. The first (L) is much plainer than the preceding ones, it is divided into three broad compartments for the king and his shields, and two narrow ones at the edges for the guards as usual. The guards have no canopies, and the shield compartments, in lieu of a canopy, have only an ogree arch supporting a roof, with lead lines marked upon it, which indeed enables us at once to recognise this seal. The king has a projecting canopy. The legend has "*Anglie et Francie*."

Speed gave this seal to Edward V. Sandford<sup>a</sup> shewed it to belong to Edward IV., upon the authority of a dated ex-

ample in 22 E IV In Caius College I find three others, in the 15th, 17th, and 21st of the same reign Edward V however, seems to have also used it as well as Richard III, who merely substituted his name in the matrix for Edward's\*

The remaining seal (M) of Edward IV is of coarser execution, but resembles the former (L) in its general arrangement The guards have an ogee arch over them, the roofs of the shield compartments are replaced by an arrangement of ogee panelling, slight panels are introduced at the back of the king, and the legend has "Francie et Anglie"

This seal is engraved in the French "Trésor de Numismatique," and is unnoticed by our English writers Wailly, who assigns two seals "at least," to Edward IV, describes them as those which I have designated by H and M, but quotes no documents

The last seems to have been used for the affairs of France, and as the dated examples of L all lie in the latter part of Edward's reign, it appears that it was used after his resumption of the throne in 1471 (11 E IV) Did he lose his first seals by his hasty flight in the previous year, and get L made on the continent to bring back with him? Again I repeat, dated examples can only answer this question

There exists a small seal (N) which is engraved in the French "Trésor de Numismatique," and is by the editors assigned to Henry VI, but by Wailly, who describes it, to Henry VII, no dated impression being quoted Its diameter is small, being the same as that of the small silver seal (K) of Henry VI, and like that it has the small French counter seal, instead of the horseman of our obverse Its design is imitated from the L and M of Edward IV, but the lateral guards are removed, leaving no figures upon the seal except the king and his lions Thus the eighteen figures of Henry the Fourth's great seal (I) have dwindled down to three, the back ground of the seal is diapered or powdered with fleurs de lis on the left half where the arms of France alone occupy the shield, and with roses on the right half, where France and England quarterly are on the shield The canopies and their turrets are in a heavy late style, and the legend has "Francie et Anglie"

\* Sandford's engraving of Richard's seal introduces roses only in the shield compartments, instead of the alternate sun and rose of Edward But from the authority

of casts by Mr Doubleday, of the two seals in quest on they appear to have had the alternate sun and rose. (Vide Sandford pp 353 354)

Henry VII made a copy of Edward's seal (M) so close, that it requires a comparison of the two impressions to detect the difference, however, Edward's has the "rose en soleil," beneath his footstool, and Henry VIIth's a rose on its stalk. The former legend has "*frâcie et anglie*," and the words are separated by fleurs de lis. The latter has "*anglie et francie*," the words being also separated by common colons. Henry the VIIIth used the same matrix, adding according to Wailly (p 116) a great fleur de lis before the horse's head on the right side of the obverse, and different dated specimens exist in the French archives up to 15 Apr 1533 (24 H VIII). Impressions in the archives of Christ College and Catharine Hall, shew that a lion was also added on the left side. After the title of Defender of the Faith was conferred on him in 1521, he adopted a seal of a new and handsome design which is described but not engraved by Sandford (p 449) but of which a figure occurs in the '*Tresor de Numismatique*'.

Lastly, the title of 'Head of the Church' conferred on him in 1534, and that of 'King of Ireland' in 1541 produced a seal which is remarkable for being designed in the style of Francis I thus for the first time abandoning the pointed style of architecture. But as my object is solely to illustrate the latter, I may here close my remarks.

I am perfectly aware that in the above conjectural history, for it deserves no better name, I have sometimes been compelled to make assertions upon slight grounds. But be it remembered, I do not profess to write a complete history but merely by directing attention to the interest of the subject to shew how much remains to be ascertained.

The safest data upon which to proceed are the dated impressions of the seals. Let me conclude therefore by requesting that those members of the Association who have access to collections of documents whether college or cathedral treasures private or public libraries or depositories of title deeds will kindly forward lists of their mediæval great seals only mentioning the type of each seal and the date of its document to the editors of the Journal or better perhaps to myself individually, and thus in a short time such a mass of evidence will be brought to bear upon the subject that the ambiguities will disappear.

The principal points for investigation are—the design of Edward IIIrd's seal (19)—the seal of Henry V which bore the

style “heres Francie”—the periods of Edward IVth’s seals.—the periods and complete identification of the gold and silver seals of Henry VI

I will conclude with an Appendix containing tabular lists of the different matrices, which have formed the subject of the above paper

TABLE I.

*A List of the several Matrices of the Great Seals of England,  
from Edward III. to Henry VIII. inclusive.*

**B.** Published Oct. 4, 1 E. III. (1327), taken to Flanders, July 11, 1338.  
(Diam.  $4\frac{1}{2}$  in.)

King's throne, has four pinnacles and an ogce arch over head; a fleur-de-lis on each side.

EDWARDUS DEI GRACIA REX ANGLIE DNS HYBERNIE DUX AQUITANIE.

*Engravings.* Sp. 577. San. 123. Rym. iii. 1. Tres. vi. 1.

*Impressions.* 1 E. III. 4 E. III. 8 E. III. (Brit. Mus.) 7 E. III. (Durham) 8 E. III. (Sandford). 5 E. III. (Wally). 9 E. III. 10 E. III. (Ely).

**C.** Published July 10, 12 E. III. (1338), as a seal of absence. Used to Feb. 21, 1340. (Diam.  $4\frac{1}{2}$  in.)

King's throne, with four pinnacles, no arch, three lions on each side.

+ EDWARDUS : DEI GRACIA : REX : ANGLIE . DOMINUS : HIBERNIE : ET  
DUX AQUITANIE.

*Engravings.* San. 122. Rym ii. 683. Tres. vi. 2

*Impressions.* Sep. 20, 13 E. III. (Sandford, 157.)

**D.** From Feb. 8, 14 E. III. (1340). Published in England Feb. 21, 1340. Broken June 20, 1340. (Diam  $4\frac{1}{2}$  in.)

King on throne, flanked by two towers, and having a triple canopy over his head, supported by four slender pillars; the whole of the most clumsy design, the lions hitherto under his feet now sit one on each side, and are very large: a shield of arms of France and England quarterly is suspended from each tower by a rude hook and loop.

EDWARDUS . DEI : GRACIA . REX . FRANCIE : ET : ANGLIE . DNS .  
HYBERNIE ; ET : DUX : AQUITANIE

*Engravings.* Tres. (Sceaux de France) ix.

*Impressions.* Ipswich, June 8, 14 E. III. (Lancaster. Duchy Archaeologia, xxvi p. 161)

**E.** Used alternately with F, as follows.

Design unknown

EDWARDUS DEI GRACIA REX ANGLIE ET FRANCIE ET DOMINUS HIBERNIE.

**F.** Used in England as follows, alternately with E and G (Diam.  $4\frac{1}{2}$  in.)  
(June 22, 14 E. III.) E (Dec. 1, 14 E. III.) F (Oct. 1, 16 E. III.) E.  
(Mar. 1, 17 E. III.) F (July 3, 19 E. III.) E (July 30, 19 E. III.) F  
(July 2, 20 E. III.) E (Oct. 15, 21 E. III.) F (Oct. 29, 22 E. III.) E  
(Nov. 17, 22 E. III.) F (Oct. 11, 31 E. III.) E (Mar. 19, 31 E. III.) F for

a short time, then G to (June 3, 43 E. III) E and F (47 E. III ?) then G No 2 to end of the reign?

King on throne, rich triple canopy over his head, and seven compartments of tracery panelling behind, lions on each side and a shield quartering France and England suspended under a pointed arch.

.+ . EDWARDUS . DEI . GRACIA . REX . FRANCIE | ET . ANGLIE . ET  
DOMINUS . HIBERNIE

N.B The vertical line that divides this and the following legends in the middle, marks the place where the ornamental corbel cuts the legend of the actual seal

*Engravings* Sp 584 San 124 Rym in 597 Tres vii 1

*Impressions* 15 E. III (Sandford, 157) May 20, 20 E. III (Durham) Feb 14, 22 E. III (Brit Mus) Jan 28, 22 E. III. (Caus Coll) 25 E. III (Wally, 113) 26 E. III (Caus) 28 E. III 29 E. III (C.C.C.) also 32, 43, 45 and 46 E. III (Pembroke) and many others

**F. No. 2.** Apparently by Richard II for French affairs

RICARDUS, &C . . . . .

*Engraving* Tres viii. 1

*Impressions* None quoted

**G.** The Breigny matrix, used from about May 20, 34 E. III (1360) to June 3, 43 E. III (1369) (Diam.  $4\frac{1}{16}$  in)

Tabernacle-work divides the seal into three large compartments and four narrow compartments alternately, king in the centre on throne, with lions seated on each side, a large corbel below, St George and the Virgin Mary on each side of him in the narrow compartments, then the shields of arms as before suspended in the large compartments, and lastly two warriors or guards in the small outside compartments

Edwardus Dei Gracia Rex Anglie Dns Hibernie et Aquitannie

*Engravings* Rymer, in 667

*Impressions* 34 E. III (Wally, 111) 36 E. III. (Rymer, in 667) 38 L. III (C.C.C.) 42 L. III (Lly) 45 E. III alluded to (Rymer, 951)

**G. No. 2.** From about 17 E. III to end of his reign

Edwardus Dei Gracia Rex France et Anglie et Dns Hibernie

*Impressions* Feb 18, 18 L. III 18 L. III 19 L. III 51 L. III (Harleian charters, Br Mus) 49 L. III (Durham) 17 L. III (C.C.C.)

**G. No. 3.** Reign of Richard II.

Richardus &c

*Engravings* Sp 603 San 190 Tres vii 2 P. II i 741

\* The pages of Rymer that furnish the authority for the above dates are vol ii 1129, 1141 1212 1220; vol. iii 50 53

85, 159, 177, 452 491 805  
\* The Corvus Christi Co here

*Impressions.* 4 R. II. (C.C.C.) 16 R. II. 17 R. II. (Caius Coll.) 21 R. II. Ely).

**G. No. 4.** Altered from the last by H. IV. Used to the end of H. VI. (1461.)

‡ *Devotus*: &c . . . .

*Engravings.* Sp. 623. San. 238. Tres. viii. 3. P. H. ii. 5.

*Impressions.* 2 H. IV (Pembroke). Treaty of Troyes, May 21, 8 H. V. (Wailly, 402). July 29, 23 H. VI. (Sandford, 286). 18 H. VI. 27 H. VI. 34 H. VI. (C.C.C.) Also 15, 18, 24, 25 and 30, H. VI. (Pembroke).

**GG.** A copy of the above, by Edward IV. Arms of France have three fleurs-de-lis.

*Devotus*: Dei : Gracia : Rex : f | rancie : et : Anglie : et : Das : Hibernie

*Engravings.* None. (Mr. Doubleday has a cast.)

*Impressions.* July 29, 1 E. IV. (Pembroke).

**H.** (A golden seal) from Mar. 10, 1 E. IV. (1461) to 10 E. IV. (1470)? Diam: 4½.

An imitation of the Breigny seal G. High turrets in two stories substituted for the canopies resting each on a trefoil arch, which characterize the original. The guards at the side also have turreted canopies in lieu of pent-houses. The turrets of the shield compartments rise into the annulus of the legend, and thus contract it.

*Devotus*: Dei : Gra : Rex : An | glie : & . francie : & : Das : Hibernie

*Engravings.* Sp. 686. Tres. x. 2. P. H. ii. 99

*Impressions.* 4 E. IV. (Pembroke). 8 E. IV. (Caius Coll.)

**I.** From 1 H. IV. (1399) to about 3 H. VI. (1425)? Diam 4½ in

Large rich seal full of figures. Arms on banners instead of shields, as in all the other seals.

**L.** From 11 E IV 1471? to end of the reign of E V (Diam  $4\frac{1}{2}$  in)

+ Edwardus • Dei • gratia • rex • anglie ⁊ et • francie • et • Dominus • hibernie

Characterized by the lead roofs of the houses over the shields, words of the legend separated by roses

*Engravings* Sp 705 San 353 Tres xii 1 P H ii 117

*Impressions* 22 E IV (Sandford) 15 E IV 17 E IV 21 E IV (Caus) 20 E IV (Pembroke)

**L. No. 2.** Reign of Richard III

Richardus • &c

*Engravings* Sp 722 San 354 Tres xii 2 P H 123

*Impressions* None quoted

**M.** Reign of Edward IV, probably for French affairs (Diam  $4\frac{1}{2}$  in)

+ Edwardus ⁊ Dei ⁊ gra ⁊ rex ⁊ francie ⁊ et ⁊ anglie ⁊ et ⁊ Dominus ⁊ hibernie

Similar to the last in general arrangement But the lead roofs are replaced by flat high tracery work This is the only seal in which the lions are placed in the shield compartments The words of the legend are separated by fleurs de lis, and this seal, as well as the last is surrounded by a deep rising border studded with small roses

*Engraving* Tres xi 1

*Impressions* None quoted

**MM.** Reign of Henry VII (Diam  $4\frac{1}{2}$  in)

Copied from the last but the words of the legend are separated by common colons and the legend has 'Anglie et Francie' Below, the rose on a branch is substituted for the rose en soleil

Henricus Dei gra rex anglie ⁊ & francie ⁊ Dominus hibernie

*Engravings* Sp 739 San 426 Tres xiii 1 P H ii 281

*Impressions* 17 H VII (Caus)

**MM. No. 2.** From 1 H VIII to about 24 H VIII (1532)

On the obverse side a lion is added on the left side, and a fleur de lis on the right

*Impressions* 15 Ap 24 H VIII (Wa 116) 1 H VIII (Caus and Pembroke) 4 H VIII (Cath Hall and Pembroke)

**N.** Probably by Henry VII in France (Diam  $3\frac{1}{2}$  in counter seal  $1\frac{1}{2}$  in)

Henricus Dei Gratia Rex ⁊ Francie et Anglie et Dns hibe

*Engraving* Tres x 1

*Impressions* None quoted

**O.** From 13 H VIII or 23 H VIII to about 33 H VIII (Diam  $4\frac{1}{2}$  in)

Lateral shields within garters Legend words separated by alternate roses and fleurs de lis

HENRICVS ⁊ OCTAV • DEI ⁊ GRA • ANGLIE ⁊ FT • FRANCIE ⁊ HIB • DEFEN • FT ⁊ DOMIN • HIBERNIE



# ROMAN VILLA, DISCOVERED AT BISLEY, GLOUCESTERSHIRE

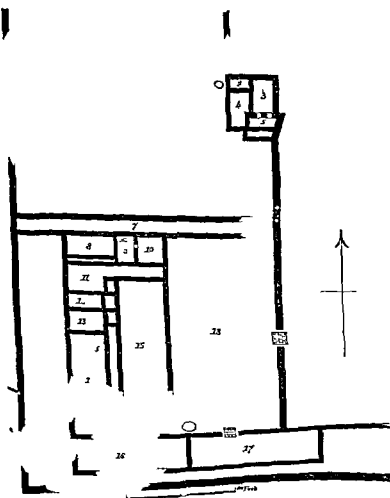
BY THOMAS BAKER, ESQ., OF WATERCOMBE HOUSE

IN a field called the Church piece, near Lilly-Horn, adjoining the highway from Oakridge Common to Bisley, near Lilly Gate, the vestiges of a Roman structure of considerable extent have been brought to light. The land belongs to Frampton's place in the parish of Bisley, in the county of Gloucester, and is the property of Mr Thomas Baker, of Watercombe House. The excavations, commenced under his direction, had not proceeded far, before an extensive range of chambers was exposed to view, the communications of which one with another were distinctly marked, and in some places were to be seen the supports and bases of tessellated floors, although no fragments of the tesserae were found. These chambers were bounded on one side by a wall of great thickness, but the limits of the whole villa have not yet been ascertained. The bricks used in this construction were mostly from seven to ten inches square, and one inch in thickness, the greater part of them were marked in Roman capitals TPTA, impressed on the surface. Hexagonal tiles, in which were found inserted the iron nails by which they had been fastened, oyster-shells in abundance, fragments of red and coloured glazed pottery, ornamented with a variety of figures, portions of glass, many little implements of brass, such as tweezers, &c, the root of a stag's horn, of unusually large size, sawed off at the ends, a quantity of bones of stags, sheep, and other animals, two knives, part of an adze, and other articles, have been found, one of the knives had a blade of somewhat remarkable fashion, measuring 5 in in length 2 in broad at the haft, and gradually tapering to the point.

At the south west angle of the space numbered 18 in the plan, at the spot marked by a circle, there was found, not more than six inches below the surface, a round earthen pot, which contained a globular mass of metal, this mass was found to consist of a conglomerate of coins, to the number of 1,223. Some of these have been preserved in the state of cohesion in which they were found, and the whole form nearly a complete series of second and third brass, mostly in the best preservation, from the reigns of Valerian to Diocletian inclusively, comprehending the usurpers in Britain, or elsewhere, who are not usually reckoned in the imperial list.

	A D	Cos		A D	Cos
Valerianus died	267	2	Tacitus died	276	35
Postumus	267	19	Florianus	276	2
Marius	268	5	Carus	283	1
Gallienus	268	29	Numerianus	281	2
Salonina	268	5	Carinus	285	1
Victorinus	268	353	Carusianus	291	7
Quintillus	270	6	Allectus	297	1
Claudius	270	34	Maximian	310	2
Probus	272	73	Diocletian	313	6
Tetricus	273	629			
Aurelianus	275	9			1223
Severina	275	2			

The subjoined plan exhibits the position of the various chambers which have been discovered

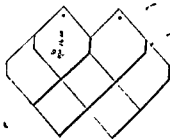


In many places in the part of the field marked 1, foundation walls have been found about six or eight inches below

the surface, on sounding the ground with an iron bar. The following are the measurements of the various chambers: No. 2, 6ft. 9in., by 13ft.; No. 3, 24ft. 6in., by 13ft.; No. 4, 24ft. 6in., by 13ft.; No. 5, 6ft. 9in., by 15ft. 6in.; No. 6, 2ft. 6in., by 16ft. 6in. The long passage, No. 7, measures about 7ft. in width; No. 8, 15ft., by 38ft. The adjoining chamber, which measures 18ft. 6in., by 12ft., appears to have been a hypocaust, the fireplace being on the eastern side, as marked on the plan. No. 10, 18ft. 6in., by 19ft.; No. 11, 19ft. 6in., by 29ft. 6in., with a narrow space or passage running from it eastward, measuring in width 8ft. 6in.; No. 12, 9ft. by 26ft. 6in.; No. 13, 15ft. by 28ft. 3in. All the rooms in this part of the building, with the exception of the hypocaust, and adjoining chamber, No. 10, were not cleared out; the foundation walls were merely traced by removing the soil from them. The space No. 18 measures 153ft. by 77ft. 6in. It was in the south-western angle of this portion of the building that the discovery of the coins was made; the earthen vessel which contained them was found in a pit, marked on the plan, which had been filled up with small stones. Between the chambers 16 and 17, and the exterior wall, there appears to have been a passage, or open space, 9ft wide; the boundary wall on the southern side, measures 5ft., and that on the western side, only 4ft. in thickness.

For the preservation of the remains which were brought to light in the recent excavations, as detailed in the present account, a building has been erected in the garden of Watercombe House, constructed with the Roman materials found in the Church piece, such as stone, brick, tile, &c. Two bases which were found in the chamber, marked 3 in the plan, measuring 22 inches square, and 14 inches deep, with a mortise 6 inches square, and 4 inches deep, have been placed at the two front angles, as quoins. The building is covered with the hexagonal tiles, exactly as they were found, and in the form and manner in which the Romans, as it is conjectured, used them to form a covering for their buildings. These tiles measure 14 in. by 9½.

Lewis, in his *Topographical Dictionary*, mentions that at Lilly House, near the town of Bisley, a vaulted chamber was discovered, with several apartments, having

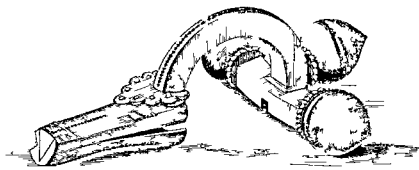


tesselated pavements, and niches in the walls. Some other relics of antiquity, supposed to be Roman, have also been found at Custom Scrubs, another adjacent hamlet. These relics of Roman times were in the possession of Sir Paul Baghott, at the Manor House, Lyppiatt, and are now at Watercombe House. Fosbrooke mentions, that at Custom Scrubs, in the parish of Bisley, a votive bas relief was discovered, bearing the inscription MARTI OLLUDIO; and also other Roman antiquities, which are preserved at the Manor House; drawings of them were made by Samuel Lysons. These Roman antiquities were found in the course of excavations which were made in the year 1802.

On September 14th, 1844, whilst the labourers employed in the railway works were digging at the mouth of Sapperton tunnel, they found a human skeleton imbedded in the earth at a depth of about 15 inches, and by its side were discovered seventy Roman coins. The spot is about a milê from a place called the Lark's Bush, in the hamlet of Frampton, where a large quantity of Roman coins have been found. Thirty-six of the seventy coins were obtained by Mr. Baker; they consist of the coins of the following emperors: Gallienus, Victorinus, Tetricus senior, Quintillus, Carausius, and Allectus, and the Empress Salonina

# GOLD FIBULA, FOUND AT ODIHAM, HAMPSHIRE.

[Communicated to the annual meeting at Canterbury September 13 1844]



AMONGST the ancient ornaments preserved in the British Museum is a fibula of gold, which was found in a garden at Odiham in Hampshire the circumstances of the discovery have not been stated Its cruciform appearance and some peculiarities in its workmanship first gave rise to the supposition that it might be a Saxon ornament but there is much greater reason for conjecturing it to be of very late Roman workmanship

Bronze fibulae of the same shape found with Roman remains in the vicinity of Boulogne, are preserved in the museum of that town and Mr Charles Roach Smith possesses in his collection of antiquities, a similar fibula which was discovered in the city of London

In a series of plates published by Richot representing antiquities found at the Chatelet in France (Plate 42)\* a similar buckle is figured and the Count Caylus in his *Recueil d'Antiquites* tom 1 plate 94 fig 8 gives a representation of a bronze fibula which is precisely similar to the one discovered at Odiham it was found in an ancient place of burial at Amieres on the banks of the Seine opposite Clichy la garenne with a quantity of coins This fibula bears the following legend inscribed on either side of the curved part DOMINVS MARTI VIVAS VTERE FFLIX or FELEX The form of the letters the errors in spelling these words and especially the

\* The Chatelet is a fortress situated on the Marne between St. Denis and Joinville in Champagne supposed to have been a Gaulish and Roman town excavations were made there in 1770 by Monsieur Grignon The plates above mentioned were designed and engraved by Ponceau in 1791

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title DOMINUS, appear to authorize the supposition that this fibula may have been a work of the fourth or fifth century. It may deserve notice that two were discovered together on this occasion, precisely similar in form and size, one only of them bore an inscription. Unfortunately the coins found at Anières could not be deciphered. The great prevalence of gold as a material during the Celtic period, for the formation of objects of personal adornment, leads us to conjecture that the Odiham buckle may be an Anglo-Roman or Celto-Roman work of art.

Although in poetic descriptions golden fibulæ are mentioned at the best period of the history of Rome, some restriction appears to have directed their use. At the period of the civil war Brutus reproaches his military tribunes with using these ornaments, thereby indirectly implying that fibulæ of this precious metal were considered as a token of effeminacy. They appear, however, to have been bestowed on the equites, as a reward for valour, and they were, probably, at an early period, the decorations of females, their use being derived from the more refined and artistic Etruscans. The early fibulæ were of bronze, and the military generally were restricted to the wearing of silver, gold fibulæ being only allowed to the tribunes. Valerian commanded Zosimio the procurator of Syria to present to Claudius II, when military tribune, two fibulæ of silver gilded, and one of gold, as an extra donative, and Aurelian conceded to the common soldiers the permission of wearing gold fibulæ. From this period their use may be traced under the Byzantine empire till the Saxon times, although but few Saxon ornaments formed of gold have been found. They seem, however, to have been commonly used at the time of Edward the Confessor.

The form of the ornament found at Odiham does not resemble that which fastened the abolla or the paludamentum, which is circular, and the buckles represented in Anglo-Saxon MSS. are of the same shape. It equally differs from the ordinary shape of Roman fibulæ

SAMUEL BIRCH.

\* Plin. 33. 210. Lemaire Paris, 1831

\* Livy, l. xxxix. 31

\* Hist. Aug. Script. Pollio, vit. Claud.

c. 14

\* Ibid. Voysac vit. Aur. c. 46.

## THE LEGEND OF SAINT WERSTAN,

AND THE FIRST CHRISTIAN ESTABLISHMENT AT GREAT MALVERN.

ON the northern side of the choir of the ancient priory church of Great Malvern, in Worcestershire, three large windows, which compose the clerestory, still exhibit, in the original arrangement, a very interesting series of subjects taken from sacred as well as legendary history. These windows consist of four lights, which are divided into two almost equal stories by a transom, and the painted glass with which they are still, in great part, filled, appears never to have been re-leaded or disturbed, although in its present fractured and decaying condition, it greatly needs some judicious measures which might preserve it from further injuries. The window which is nearest to the northern transept, and most remote from the eastern end of the church, presents a very curious series of subjects, and of some of these it is proposed to offer to our readers a detailed description. They illustrate the origin of a Christian establishment in the wild woodland district, which, at an early period, contributed to render the hill country of Worcestershire an almost impenetrable fastness, and boundary towards the marches of Wales. It was by a very small beginning that Christianity found an entrance into this savage country, but the primitive introduction of Christian worship, to which it will be my endeavour to draw the attention of our readers, ultimately led the way to the foundation of an extensive religious establishment, the Benedictine monastery, which, although considered as a cell to Westminster, occupied in this country a very important position. An interesting evidence of the beneficial tendency of a monastic institution, situated, as was the priory of Great Malvern, in a remote and inaccessible district, is afforded by the letter of remonstrance, addressed by the pious Latimer, then bishop of Worcester, entreating that an exception might be made in its favour, at the time of the general dissolution of religious houses.

The documentary evidences, chartularies, and records, which might have thrown light on the early history of Great Malvern, have either been destroyed, or yet remain stored away in concealment, amongst the unexamined muniments of some ancient family. Some fortunate research may here-

after bring to light these ancient memorials; at the present time little is known even of its later history, and the legend of the circumstances under which, in Anglo-Saxon times, the first Christian establishment was here made, is recorded only on the shattered and perishable glass, which has escaped from the successive injuries of four centuries. The priory church of Great Malvern was erected by the hermit Aldwin, according to Leland's statement, about the year 1084; the Annals of Worcester give the year 1085 as the date of the foundation. Some portions of the original fabric still exist, the short massive piers of the nave, and a few details of early Norman character, are, doubtless, to be attributed to that period. It appears by the Confirmation charter of Henry I., dated 1127, that the monks of Great Malvern then held, by grant from Edward the Confessor, certain possessions which had been augmented by the Conqueror; but there is no evidence that, previously to the Conquest, any regular monastic institution had been there established. The evidence which was given by the prior, in the year 1319, may be received as grounded, not merely on tradition, but on some authentic record preserved amongst the muniments of the house. He declared that the priory had been, for some time previously to the Conquest, "*quoddam heremitorium*," a certain resort of recluses, founded by Urso D'Abitot, with whose concurrence it subsequently became a monastic establishment, formed and endowed by the abbot of Westminster<sup>b</sup>. It is not, however, my present intention to enter into the subject of the foundation or endowment of the priory, but to call attention to the singular and forgotten legend of the hermit saint, who first sought to establish Christian worship in the impenetrable forest district of this part of Worcestershire.



in the notes compiled by him during the reign of Charles I. It is however very singular that he wholly overlooked, as it would appear, the remarkable commemorative window, to which the present notice relates; and Thomas, Nash, and other subsequent writers, have contented themselves with giving a transcript or abstract of Habington's notes, without any comparison with the original painted glass still existing. They have in consequence neglected the most curious portion of the whole, and it will now be my endeavour to set before our readers this feature of the ancient decorations of this interesting church, as a singular example of the commemorative intention of such decorations, and, in default of direct historical or documentary evidences, an addition to the information which we possess, respecting the progressive establishment of Christian worship in our island, in early times.

Leland, who appears to have visited Great Malvern, in the course of the tour of investigation pursued by him during six years, and who had the opportunity of consulting the muniments, to which the commission of enquiry, granted to him under the Great Seal, in the year 1533, afforded him freedom of access, has noted down that nigh to the priory stood the chapel of St. John the Baptist, where St. Werstan suffered martyrdom<sup>a</sup>. He had, perhaps, examined the singular subjects in the northern window of the choir, a memorial replete with interest to a person zealously engaged on such a mission of historical enquiry, and had listened in the refectory to the oral tradition of the legendary history to which these representations relate, or perused the relation which was then preserved in the muniment chamber of the priory. Leland is the only writer who names the martyr St. Werstan, or makes any allusion to the connexion which appears to exist between his history and the foundation of the religious establishment at Great Malvern. It is, however, certain, from the place assigned to the four subjects illustrative of the incidents of

<sup>a</sup> William Habington, or Habington, of Hindlip, Worcestershire, was condemned to die for concealing some of the agents concerned in the gunpowder plot. He was pardoned on condition that he should never quit the county, to the history and antiquities of which he subsequently devoted his time. There existed formerly a MS. of these collections in Jesus College library, Oxford. In the library of the Society of Antiquaries there is a transcript made by

Dr. Hopkins, in the reign of Queen Anne, with additions by Dr. Thomas. The notes on the Malvern windows have been printed in the *Antiquities of the Cathedral Church of Worcester, and Malvern Priory*, 8vo. 1728. Nash's *Hist. of Worcestershire*, ii. 129; and in the new edition of the *Monasticon*. Dr. Thomas gave a Latin version in his *Antiquities of Malvern Priory*.

<sup>a</sup> Leland, *Coll. de rebus Britann.* i. f. 62

his life, in the window destined to commemorate the principal facts of that foundation, that in the fifteenth century, when this painted glass was designed, the monks of Great Malvern accounted the "certain hermitage," according to the statement of the prior, in the year 1319, as above related, to have been the germ of that important and flourishing establishment, which at a later time had taken a prominent place amongst the religious institutions situated on the western shore of the Severn.

The remarkable painted glass, to which I would call attention, is to be found in the upper division or story of the clerestory window, nearest to the Jesus chapel, or northern transept. In the elevated position occupied by these representations, they appear scarcely to have attracted notice, the figures being mostly of small dimension, and to these circumstances it is perhaps to be attributed that Habington and the writers of later times have wholly neglected so singular a series. The painted glass, which is preserved in the choir of this church, appears to have been executed towards the year 1460. Some changes have, in recent times, been made, and the windows on the southern side have been filled with portions collected from the clerestory of the nave, which was of somewhat later date than the choir. The construction of the church, as augmented and renovated in the Perpendicular style, appears to have commenced towards the middle of the fifteenth century, and it is to prior John Malverne, who is first named in the register of Bishop Bourchier, in 1435, that the commencement of this new work may be attributed. Habington has recorded that in the window of the clerestory of the choir, on the northern side, nearest to the east end, the kneeling figure of that prior was to be seen, with an inscription commemorative of his benefaction. It no longer remains, as described by Habington, but it is possible that the fragment which may still be noticed in the lower part of that window, being the head and upper part of the figure of a Benedictine monk, may be the portraiture of prior Malverne, the founder of the new choir, and it may readily be distinguished by the inscribed scroll over the head, *Orate pro anima* *pro me ad xpm ex ora*. The following inscription formerly recorded his benefaction, *Orate pro anima Johannis Malverne* *qui istam fenestram fieri fecit*, and although it is not certain that such requests for prayers on behalf of the soul of the

benefactor were not, in some instances, thus inscribed during his life-time, some persons will probably take the pious phrase as an evidence that the window was not completed until after the decease of the prior, which occurred about the year 1449. But some further circumstances, in regard to the painted glass which is preserved in the windows of the choir, will be hereafter noticed, in the endeavour to ascertain its date, I will now proceed to describe the four subjects which comprise the legendary history, as I am led to suppose, of St Werstan, exhibited in the upper story of the window nearest to the northern transept. In the first pane is to be observed a representation apparently composed of two pictures, forming one subject, in the upper part are seen four angels, with golden-coloured wings, vested in amices and albs, the apparels of the former being conspicuous, and presenting the appearance of a standing collar. Each of these angels has the right hand elevated in the Latin gesture of benediction, and they rest their left hands on the boundary stones placed at the four angles of a square verdant plot, which appears in that manner to be set out and defined, being a more green and flowery spot than the adjacent ground, which seems to represent a part of the Malvern hills. In the centre of this piece of ground, thus marked out by the angels, appears a large white key. In the lower division of the same pane appears a figure kneeling, and looking towards heaven, a hill, formed of several banks or terraces one above another, appears as the back ground, and over his head is a scroll thus inscribed, *Sanctus Werstanus Martir*. He is not clad in the Benedictine habit, like other figures in the adjoining windows, but in the russet coloured *cappa*, or full sleeveless mantle, with a round *caputium* or *mozzetta*, to which is attached a hood. Under the mantle may be distinguished the scapulary. The head is bare, and the hands are raised in adoration. There can, I think, be little question, that this first subject was intended to represent a celestial vision which indicated to the hermit, who had fled from troubles or temptations to the wilds of the Malvern hills, the spot where he should construct an oratory, which would ultimately lead to the foundation of an important Christian institution in those dreary wastes. The import of the silver key at present remains unknown, for the legend of St Werstan is lost, and even his name has not been handed down in any calendar of British



Saints, but the signification of this interesting representation, can scarcely be mistaken, the heavenly guidance, which fixed the wanderings of the pious recluse in the woodland waste of this hilly country of Worcestershire, and pointed out the site of the primitive Christian foundation in that district, appears undeniably to be here set forth and commemorated.

In the next pane may be noticed a similar twofold disposition of the subject represented. In the lower part appears the same hermit, clad in russet as before, the epithet *stans* being, perhaps accidentally, omitted in the inscription. In the superior division are again seen the four angels vested in like manner in albs, which have apparels on the sleeves, over the wrists, and these celestial messengers are engaged in the dedication of the oratory, which, as it may be supposed, had been raised by St Werstan on the spot miraculously pointed out to him in the vision. The angels elevate their right hands, as before, in benediction, one bears a processional cross, another, who approaches the closed entrance of the chapel, bears the thurible, and seems prepared to knock against the door, and cry aloud, according to the impressive ancient ritual of the Latin church, "Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, that the King of Glory may come in!" A third angel bears the cross staff, and raises the aspergillum, or hyssop, as if about to sprinkle with holy water the newly completed edifice, whilst the fourth touches the bell, which is suspended in an open turret, surmounted by a spire and finial cross. The roof of the chapel is coloured blue, as if to represent a covering formed of lead.

In this pane we must at once recognise the representation of a miraculous dedication of the chapel, which had been built by the hermit Saint in obedience to a vision from above, and was now consecrated by the same ministering spirits who had been sent forth to direct him to undertake its construction. It is interesting to compare this subject with the curious drawing, preserved at Cambridge, which may be seen in a series of representations illustrative of the life of Edward the Confessor, amongst these occurs the miraculous dedication of the church of St Peter, at Westminster, by the arch apostle in person, according to the legendary history, St Peter is there seen accompanied by angels, who perform the services of the attendant acolytes, in singular and close conformity with the curious representation at Great Malvern, above described.



The drawings in question exist in a MS. in the library at Trinity College, and appear to have been executed towards the commencement of the fifteenth century.

In the third compartment of the window the eye is at once struck by the stately aspect of a regal personage, a figure of larger dimension as compared with those which have been described: he appears vested in a richly embroidered robe lined with ermine, a cape of the same, and the usual insignia of royalty. In his right hand he holds a charter, to which is appended the great seal, bearing the impression of a cross on red wax, and apparently is about to bestow a grant upon a person who kneels at his feet. The king is at once recognised by the inscribed scroll, *Sc's Edwardus rex*; the figure of the suppliant, to whom the charter is accorded, is represented as of much smaller proportion than that of the sovereign, in accordance with a conventional principle of design in old times, by which persons of inferior station were often represented as of diminutive size, in comparison with their more powerful neighbours. Over the head of this smaller figure is a scroll, which bears the following inscription, *Will' m': Edwardus*: It does not appear, in the absence of all legendary or historical evidence, who was the person thus designated, upon whom a grant was conferred by the Confessor, and who here appears as connected with the history of St Werstan. He is clad in a sleeved robe and hooded cape, the former being blue, and the cape bordered with white. It is not properly the monastic habit, and it differs from that in which St Werstan appears, as before described. It may be conjectured that the hermit, disturbed in his peaceful resting place upon the Malvern heights by some oppressive lord of the neighbouring territory, had sent a messenger to intercede with St Edward, and obtained by royal charter lawful possession of the little plot whereon the celestial vision had led him to fix his oratory. Certain it is, as recorded in the charter of Henry I., dated 1127, that amongst the possessions of Great Malvern were numbered lands\* granted by the Confessor, although no regular monastic establishment appears to have existed previously to the Conquest. It seems therefore rea-

\* "Una virgata terre in Baldeh, de feudo de Hanley, quam Rex Edwardus dedit. Carta R. Henr I AD 1127. In another charter of Henry I., cited in Pat. 50 Edw

III., per inspeximus, it is called "Baldehala," and in Plac. 12 Edw. II. "Baden-hale."



The G. of Edward the C. about



sonable to conclude from the introduction of the subject now under consideration, in connection with the circumstances of the legend of that saint, that, according to received tradition, the period when St. Werstan first resorted to this wild spot, and established himself on the locality marked out by a heavenly vision, was during the times of the Confessor.

The fourth, and last subject of the series, which appears in the upper division of this remarkable window, appears to represent the martyrdom of St. Werstan the hermit, and the chapel or oratory, which was the scene of that event, described by Leland as situated near to the Priory. On the steep side of the Malvern heights are represented, in this pane, two small buildings, apparently chapels: the upper one may, doubtless, be regarded as the same miraculously dedicated building, which appears in the second pane; from its roof springs the bell-turret and spire, but precise conformity in minor details has not been observed in these two representations. At one of the windows of the oratory is here to be seen the Saint, who puts forth his head, bleeding and bruised, whilst on either side stands a cruel murderer, prepared with sword upraised to strike the unoffending recluse. These miscreants are clad in gowns which are girt round their waists, and reach somewhat below their knees; the scabbards of their swords are appended to their girdles, and on their heads are coifs, or caps, similar in form to the military salade, but they do not appear to be armour, properly so called. These may possibly, however, represent the palets, or leathern head-pieces, which were worn about the time when this painted glass was designed, as a partial or occasional defence. Be this as it may, it deserves to be remarked that the short gown and coif-shaped head covering is a conventional fashion of costume, in which the tormenter and executioner are frequently represented as clothed, in illuminations and other works of mediæval art. An illustration of this remark is supplied by the curious embroidered frontal and super-frontal, preserved in the church of Steeple Aston, Oxfordshire, which were exhibited at the annual meeting of the Archæological Association at Canterbury. The subjects portrayed therein are the sufferings of Apostles and martyred Saints: the work appears to have been designed towards the early part of the fourteenth century, and the tormenters are in most instances clad in the short gown and close-fitting coif. Beneath,



The Martyrdom of St. Wipstan

not far from the chapel, wherein the martyr is seen, in the Malvern window, appears a second building, not very dissimilar to the first in form, but without any bell-turret and spire: possibly, indeed, so little were minute propriety and conformity of representation observed, the intention may have been to exhibit the same building which is seen above, and a second occurrence which there had taken place. This oratory has three windows on the side which is presented to view, and at each appears within the building an acolyte, or singing-clerk, holding an open book, whilst on either side, externally, is seen a tormenter, clad in like manner as those who have been noticed in the scene above; they are not, however, armed with swords, but hold bundles of rods, and seem prepared to castigate the choristers, and interrupt the peaceful performance of their pious functions. With this subject, the series which appears to represent the history of the martyr St. Werstan, closes, and in the four compartments of the lower division of the window, divided by the intervening transom, are depicted events recorded and well known, in connection with the foundation of Great Malvern, namely, the grant and confirmation conceded by William the Conqueror to Aldwin, the founder, the grant to him by St. Wolstan, bishop of Worcester, and the acts of donation by William, earl of Gloucester, Bernard, earl of Hereford, and Osbern Poncius; benefactions which materially contributed to the establishment of this religious house. Of these, curious as the representations are, I will not now offer any description, the circumstances, to which they relate, are detailed in the documents which have been published by Dugdale, Thomas, and Nash. No allusion has hitherto been found in the legends of the saints of Britain, or the lists of those who suffered for the faith within its shores, to assist us in the explanation of the singular subjects which are now, for the first time, described; they appear to be the only evidences hitherto noticed, in relation to the history of St Werstan, and the earliest Christian establishment on the savage hills of Worcestershire. In this point of view, even more than as specimens of decorative design, it is hoped that this notice may prove acceptable.

It is so material, wherever it may be feasible, to establish the precise age of any example either of architectural design, or artistic decoration, that a few observations will not here be misplaced, in the endeavour to fix the dates, both of the

fabric of the later portions of Great Malvern priory church, and of the painted glass which still decorates its windows. The work of renovation or augmentation had commenced, as it has been stated, under Prior John Malverne, towards the year 1450; and it progressed slowly, as we find by various evidences. It has been affirmed that the great western window was bestowed by Richard III., whose armorial bearings were therein to be seen; the nave appears to have been completed during the times, and under the patronage of the liberal John Alcock, whilst he held the see of Worcester, from 1476 to 1486. But in regard to the eastern part of the building, it is to be noticed that the dates 1453 and 1456, (36th Henry VI.) appear on tiles which formed the decoration not only of the pavement, but of some parts of the walls of the choir; being here used in place of carved wainscot, an application of fictile decoration, of which no other similar example has hitherto been noticed. The period at which the work had been so far completed, that the dedication of the high Altar, and of six other altars, might be performed, which took place probably on the completion of the choir and transepts, is fixed by an authentic record, hitherto strangely overlooked by those who have written on the history and antiquities of Malvern, and now for the first time published. This document is to be found in the Registers of Bishop Carpenter, the predecessor of Bishop Alcock in the see of Worcester. They are preserved amongst the chapter muniments in the Edgar Tower, at Worcester. This evidence has possibly been overlooked on this account, that those who searched for documents in relation to the date of the later building, did not bear in mind that no consecration of the new structure would take place, the church having been only embellished or enlarged; the only evidence therefore, to be sought in the episcopal archives, would be the record of the dedication of the altars, which is given in the Register as follows:

Evangeliste, Petri et Pauli Apostolorum, et Benedicti Abbatis Aliud altare in choro, a dextris, in honore Sanctorum Wolstani et Thome Herefordensis Aliud in choro, a sinistris, in honore Sanctorum Edwardi Regis et Confessoris, et Egidii Abbatis Quartum, in honore Petri et Pauli, et omnium Apostolorum, Sancte Katerine et omnium virginum Quintum, in honore Sancti Laurentii, et omnium martirum, et Sancti Nicholai, et omnium confessorum Sextum, in honore beate Marie virginis, et Sancte Anne, matris ejusdem Et septimum, in honore Jesu Christi, Sancte Ursule, et undecim milia virginum "

The period, therefore, at which the work had so far progressed that the services of the church might take place in the choir of the new fabric, was the year 1460 It is worthy of observation, that in the great eastern window, a careful observer may discern, here and there, scattered as if irrespectively of any original design in the painted glass, several large white roses and radiant suns, which appear to be allusive to Edward IV. They seem to have been inserted in various places, after the window had been filled with painted glass, as they manifestly do not accord with the propriety of the design, which consists of subjects of New Testament history The painted glass to which the present notice chiefly relates, namely, that which has been preserved in the northern clerestory windows of the choir, may be assigned to this same period, the later part of the reign of Henry VI, or commencement of that of Edward IV. There is a great pre-eminence of white glass, according to a prevalent fashion of the time, the skies are richly diapered, the alternate panes, or compartments, being red and blue, the figures are slightly shaded, but scarcely any colour, with the exception of yellow, is introduced.

It is not very easy to fix the positions of the seven altars, described in the record of their consecration The high Altar, dedicated in honour of the Blessed Virgin, St Michael the archangel, St John the Evangelist, St Peter, St Paul, and St Benedict, occupied the position wherein now is placed the altar-table The two altars which are described as in the choir, were, probably, one at the eastern extremity of the north aisle thereof, dedicated in honour of St Edward the Confessor, and St Giles, and the second on the other side, where is now a vestry, this was dedicated in honour of St Wolstan and St Thomas of Hereford The fourth, dedicated in honour of St Peter and St Paul, may have been in one of the

transepts, and the sixth, in honour of the Blessed Virgin, and St Anne, in the lady chapel, eastward, which is now totally destroyed, unless indeed that building was erected subsequently to the choir. The seventh, dedicated in honour of Jesus Christ, St. Ursula, and the eleven thousand virgins, was in the southern transept. It seems not improbable that some change in the appropriation of these altars might have been made at some later period, for whilst the northern transept has been always traditionally called the Jesus chapel, the southern transept, long since wholly demolished, has been termed the chapel of St. Ursula. The tomb of Walcherus, the second prior, discovered in 1711, on the site of the cloisters, not far from the spot formerly occupied by the southern transept, is described as having been found about twelve feet from the chapel of St. Ursula<sup>b</sup>.

In the map of the chace and hills of Great Malvern, which was supplied by Joseph Dougharty, of Worcester, for the work compiled by William Thomas, and published in 1725, under the title, "*Antiquitates Prioratus majoris Malverne*," it is to be noticed, that above the Priory church, a little higher up the hill, towards the Worcestershire beacon, appears a little solitary building, marked "St. Michael's Chapel." The position of the chapel, as it appears in this map, corresponds with the description which is found in Habington's notes on the windows of the church, as given by Thomas. In the lower part of the western window of the northern transept, or Jesus chapel, it is stated that there were to be seen the town and church of Malvern, and the chapel of St. Michael, situated on the side of the hill, and in the southern corner an archer in the chace, about to let fly a shaft at a hind\*. Not a trace of this interesting subject is now to be distinguished. It must be observed that, although the Priory church, according to the account commonly received, was dedicated in honour of the Blessed Virgin alone, it appears from a passage in the Chronicle of Gervase of Canterbury, that it was dedicated in honour of St Michael; also, and Richard, "*filius Puncii*," in his grant of the church of Leche to Malvern, expresses, that the donation was made "*Deo, et Sancte Marie, et Sancto Michaeli Malvernie*" The high Altar of the new fabric,

<sup>a</sup> Nash, Hist. of Worcestershire in 122.

<sup>b</sup> *Antiqu. Prioratus majoris Malverne*

<sup>c</sup> *Carta Ant. L. F. C. xviii. 11*, in the British Museum.

descriptive glosses, p. 21.

according to the document given above, was also consecrated in honour of the Blessed Virgin, and St. Michael the archangel. These facts would lead to the supposition that the primitive oratory had been dedicated in honour of the Archangel, on account of the miraculous vision of Angels, who first directed St. Werstan to undertake the work, and by whose ministry it had been consecrated. Nor was the memory of the same celestial guidance lost, when a more stately fabric was erected near to St. Michael's chapel; the trace of it is preserved in the dedication of Aldwin's church to the Archangel, in the times of the Conqueror, as likewise in that of the high Altar, in 1460; and these facts seem to shew that the monks of Great Malvern, at all times, bore in mind, that the remote origin of that religious foundation was derived from the message of ministering spirits to the hermit Saint\*.

A singular difficulty presents itself in this endeavour to bring together the few obscure details which relate to the legend of St. Werstan. Leland, and Leland alone, makes mention of the chapel of St. John the Baptist, nigh to the Priory, as the scene of his martyrdom. No other notice whatsoever has been found of any chapel thus dedicated. The ancient parish church, which stood near to the Priory, at the north-western angle of the present cemetery, was dedicated in honour of St. Thomas the Apostle, and no evidence has been adduced to shew that any other chapel existed in the vicinity. May it be supposed that Leland wrote inaccurately in this instance, or that the chapel of St. Michael might have been dedicated also in honour of the Baptist, and occasionally designated by his name? The decision must be left to the more successful researches of those who take an interest in the history of the locality; it will suffice now to suggest, that the forgotten site of the hermit's primitive chapel may still perhaps be traced, situated not far above the Priory church. No tradition is connected with the spot; few even bear in mind that not many seasons have passed since it was commonly termed *The Hermitage*. It is only twelve or fifteen years since, that a gentleman named Williams, on his return from Florence, selected and purchased this picturesque site; he built thereon a dwelling, in the Italian fashion, and applied to it the name

\* Ecton gives in 1754, "Newland, St. Michael, Cap to Malverne Magna, Wordsfield, Chapel to Malverne Magna,

in ruins." The former is the little church on Newland Green, on the road from Malverne to Worcester.

of the Grand Duke's Villa, *Il bello sguardo*. The neighbours now commonly call it Bello Squardo, or sometimes, I believe, Bellers' Garden, and certainly it was not there that the curious traveller, in search of the spot where Christian worship was first established on these hills, in Anglo-Saxon times, would have lingered on his ascent to St. Anne's well. The Hermitage, at the time when it so strangely lost its ancient name, appears to have been an old-fashioned building, little worthy of the notice even of an antiquary: it had been fitted up as a dwelling-house, probably, soon after the dissolution of monasteries. An ancient vault, or crypt, of small dimensions, fragments of dressed ashlar, and a few trifling relics, have from time to time been found: several interments in rudely-formed cists, or graves lined with stones, were also discovered, which seem to shew that the spot had been consecrated ground. Here, then, in default of tradition, or any more conclusive evidence, it may be credibly supposed that the simple oratory of St. Werstan had stood, here did he suffer martyrdom, and here was the memory of his example cherished by those whose labours tended to the establishment of Christian institutions in the wild forests of this remote district of our island.

ALBERT WAY.



## Queries and Directions,

INTENDED TO ASSIST CORRESPONDENTS IN THE ARRANGEMENT OF  
TOPOGRAPHICAL COMMUNICATIONS

It will be seen on reference to the proceedings of the Committee on the 8th of January, that a correspondent suggests the publishing of a list of "*Desiderata*" for the guidance of persons about to make local archæological investigations. In compliance with this suggestion, and with the view, also, of aiding gentlemen who may propose to furnish the next annual meeting of the Association with information of a local nature, it is hoped that the following series of questions, although it does not allude to every kind of information desirable, may, nevertheless, be found useful.

Some of these questions are taken from a list sent, I believe, by M. Guizot, when Minister of Public Instruction, to each of the 33,000 communes or parishes in France, but several which are found in the French list have been here omitted, and their place supplied by others which are more applicable to English monuments

W BROMET

### No I

1 Are there in the parish or township any *rocks* or *stones* which are objects either of tradition or of popular *superstition*—and what *names* do they severally bear?

2 Are they *adherent* to the soil or *placed* there by the hand of man?

3 Of what *nature* (geologically considered) are they and, if not similar to the stones in their immediate vicinity from *what locality* and from *what distance* were they probably *brought* and whether over a *hilly* or *plane* country?

4 What is their number—their average height breadth and thickness—and their distance from each other? If *arranged* circularly elliptically, in parallel rows or otherwise a ground plan would be desirable

5 Are any of them *long stones* *vertically* planted in the earth, are they *isolated* or are they within or near a *circle* of similar upright stones or other such monuments of a similar character?

6 Are any poised in *equilibrium* upon one another, as *rocking-stones*—Or are they in *groups* of two three or four, with another *placed* upon them *horizontally* so as to form a kind of *altar*—Or if in greater numbers than three or four are they so arranged as to form a *long covered gallery*, and to what point of the *compass* does such gallery open?

7 Have any through or between them a *hole* sufficiently large to admit the passage of a *child* or *adult*—Have they been fashioned into any *regular form*—Have they any kind of *sculpture*, and have the horizontal stones any natural or *artificial channels* on them?

8 Have any *excavations* been made near them, and have they any appearance of having been formerly included within the centre of *tumuli* formed of *small stones* or *earth*—And what has been found near them?

9 Are any of these monuments *on* or *near the bounds* of the parish, or other ancient geographical division?

10 Are there any isolated or grouped *conical* or other shaped *earthen mounds* formed by man, not being parts of medieval fortifications—and were they, apparently, for military or sepulchral purposes, or as places of refuge for the inhabitants of a district subject to inundation—Have they ever been dug into—What was found in them—And what was the *construction* of any *masonry* they may have exhibited?

11 Are there any artificial or *natural caverns* apparently employed either as *sepulchres* or as *granaries*, or hiding places?

12 Are there any *trees*, *wells*, or *springs* which are of *superstitious interest*—And at what distance are they from the present Church?

13 Is there any ancient *trackway* or *road* in the parish—What are its *materials construction* and *direction*, whether winding on the *sides of hills* or nearly in a straight line?

14 Have any *bones* of man been found and to what compass point was the upper part of the skull directed? or the bones of inferior animals, or any *wedge* or *hatchet like* objects of *stone* or *metal*—any *shields*, *spears*, *swords*, or other *weapons*—*arrow heads* or *knives of bone and flint*—*pottery bone pins*, *rings*, *beads*, *bracelets*, *collars*, *coins* been discovered under or near any such monuments as above designated or in other localities?

## II

1 Is there in your parish any kind of *road* said to have been formed by the Romans or their immediate successors, or any traces of such—And what are the materials and mode of its construction?

2 What *name* and history do the peasantry attach to it?

3 What is its general *direction* by compass—And what are the names of those parts of the parish, whether hamlets farms or fields which it traverses?

4 Have any ancient *sculptured stones* or the foundations of any edifice been discovered near it?

5 Are there any regular elevations of earth or enclosures called *ancient camps* and does any ancient road or causeway terminate at such enclosures?

6 Is there any spot traditionally said to be a *battle field*—and have any *intrenchments*, *bones*, *warlike instruments* &c supporting such tradition, been found thereon or about?

7 Have any fragments of *vases of glass* or *pottery*—any *lamps*, *coins*,

*buckles, pins, or bracelets brooches rings seals, keys, cubes of clay for mosaic pavement, or small figures of men or animals, been discovered in your parish, and in what precise localities?*

8 Are there any *walls* faced with small squared stones, either regularly or irregularly coursed and divided horizontally at certain distances by bricks peculiarly shaped and are such buildings in straight or curved lines? Of what texture and composition is their *mortar* or any *cement* of them?

9 Have there been found any *inscribed stones*—or *portions of columns or statues of bronze or marble*?

10 Have any *coffins* of stone or of baked earth been found either singly or in groups—And in what *direction* of the compass were the heads laid—If such *coffins* still exist and have any *ornaments* or *inscriptions* it would be desirable to take rubbings or impressions from them according to the method stated at page 211 of our first volume, and this remark is applicable to all objects whether engraved or sculptured in low relief

11 Have any *ancient coins* or *seals* been found—If so state the metal of which they are composed and send *impressions in sealing wax* from the various kinds of them, stating precisely in what locality and with what other ancient objects they were found?

12 In whose possession were or now are any such remains as above enumerated?

### No III (*Externally*)

1 WHAT ECCLESIASTICAL EDIFICES or Conventual remains are there in the parish?

2 Is there an old Church and of what general *plan* is it whether cruciform with or without a steeple tower or porch? Is the east end flat or otherwise and in what precise direction of the compass are the chancel and the nave built?

3 What are its extreme *dimensions* and the general thickness of the walls?

4 Of what *materials* is it—Are there any Roman like bricks about the doors and windows or in the body of the walls?

5 Are the *buttresses* flat or graduated and how ornamented and terminated—Are they placed at regular distances?

6 Are there any remains of a rood loft staircase?

7 Are the *parapets* plain or embattled—Have they pinnacles or gable crosses or gargoyles—Are the walls ornamented with sculptured bands or moulded strings under the windows or as continuations of the dripstones or elsewhere—Has the gable of the nave or aisles any bell turret?

8 How many doorways are there? are any now stopped up and are their heads semicircular or pointed whether of lancet or equilateral form or struck from two or four centres or of ogee form or flat?

9 Are the doorway *mouldings* round or angular—plain or ornamented—and of what architectural style?

10 Has the chancel any low narrow doorway and of what form is it?

head? Do any of the *doors* themselves appear ancient, and of what form is their iron work?

11 Of what shape are the *window arches*—especially those at the east and west ends of the Church?

12 Have they *drystone*—Are the mullions and transoms of the windows plain or moulded—Is the *tracery* of their heads in straight or flowing lines?

13 Are there any *niches* for images—Or *water stoups* externally?

14 Are there any covered gates or *lich gates* to the church yard—Or *crosses* in the church yard or village?

15 What is the form and position of the *tower*—How many stages has it, and is it embattled—Has it a beacon turret, or spire, and of what shape?

16 Is there any *tree* of remarkable size or age in the church yard?

(Internally)

\* 17 Are the *pillars* cylindrical or angular—simple or clustered—Are their bases or capitals sculptured, and in what style?

18 Are the *pier arches* semicircular or pointed—plain or moulded?

19 Are there any *half pillars* (responds) attached to any of the walls?

20 Is there a *triforium* or gallery over the aisle—And if so what kind of openings has it?

21 Are there any *windows* in the upper walls of the nave or chancel—(Clearstory windows?)

22 Are the *jamb* and *heads* of the *doorways* and *windows* ornamented and how? Have they any *paintings* on them?

23 Are the walls adorned with *moulded strings* *sculptured bands* or *stone panelling*—*niches*—*corbels*—or *brackets*?

24 Are there any *sedilia* in the chancel—Have any of them had a perforation at the back, as if for confessional purposes?

25 Is there a *piscina* hidden or apparent—plain or ornamented—Has it a shelf—Is there any *closet like recess* or *umbry* in the walls, and where?

26 Is there any one window more lowly silled than the other windows? and in what part of the Church is it?

27 Are there any *small passages* through the *chancel walls*, below the level of the windows communicating either with the churchyard, or with an aisle, directly or diagonally? *Hagioscopes* or *Confessionals*?

28 Are there any *chantry* or *rood screens*, or *stair* or the remains thereof?

29 Are there any *inscriptions* or *paintings* on the *walls*, *ceiling* or *roof*—Is the design diapered or heraldic?

30 If there be any ancient *stained glass* state of what class are its subjects and what the prevailing colour of the ground, and take tracings there from on thin paper

31. Of what description is the *ceiling*—Of stone and groined—or flat and of wood, or lath and plaster—If the internal part of the *roof* be visible, how is it supported—And are any of the timbers carved or painted?

32 Of what does the *pavement* consist—If of large slabs on which are, or have been, brasses, armorial bearings, or figures drawn by incised lines, or with inscriptions prior to the 17th century, or if there be any figured tiles, heraldic, or otherwise, send rubbings or tracings from them

33 Of what pattern is the carved *wood-work* of the altar-piece, pulpit, lectern, screens, rails, communion table, or seats church-chest, or poor-box? If unusual, take impressions from it on damped paper

34 Of what material and form is the *font*—Is it ancient—Are there any sculptures on it, and what? Has it a cover, plain or ornamented?

35 Does the communion plate bear any inscription, armorial bearings, or ornaments worthy of notice? Are there any ancient hangings, embroideries, or altar coverings?

36 How many *bells* are in the *tower*—Are any of them inscribed with Gothic letters?

37 Are there any altar tombs, monumental effigies, ancient armour, banners, or achievements prior to the 18th century? To whom do they relate—If they have arms, describe them, or take tracings from them

#### No IV.

1 Is there any *ancient Castellated building* in the parish? what is its natural position, and its ground plan, as to fosses (wet or dry,) walls, ballia, mounds, towers, keep, chapel, kitchen lodgings for the garrison, well, &c?

2 What old *domestic edifices* are there, whether mansion<sup>s</sup> hall<sup>s</sup>, granges, or farm-houses? What are their general ground plans, and their elevations, as to gables, parapets, dormer windows, roofs and chimneys, oriel windows, porches and doorways?

3 In what style are any *ancient gardens* belonging to such edifices laid out, as to pieces of water, terraces, vases, statues clipped hedges, &c?

4 What *parls* are there and in what style are they planted? are the clumps of trees right lined masses? and are they said to represent the formation of troops in any battle? or do the avenues radiate from a centre?

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Such questions as the above are always circulated by the French Archæological Society preparatory to their great annual Congress, and which we may here observe is to be held during the second week of June, at Lille and Tournay, where the writer of this article from repeated experience, will vouch for the kind reception of any of his readers who may be inclined to accompany him thither.

# PROCEEDINGS OF THE CENTRAL COMMITTEE

OF THE

British Archaeological Association

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DECEMBER 11

• Mr Redmond Anthony of Piltown Ireland, forwarded through Mr Smith impressions from four small cubes of white porcelain, in his possession such as are occasionally dug up in Ireland. On the lower face of each cube which measures about half an inch square are impressed certain Chinese characters, and the cube serves as a kind of pedestal to a small figure of a lion or some other animal "seant". The whole measures, in height, about one inch and one tenth. Mr Anthony observes that some persons have supposed these cubes to be of a period as early as the sixth century, but how or when they were imported into Ireland is a mystery. Mr Birch stated that, in his opinion, they were used as seals by private persons in China and from peculiarities in the characters they can not be considered to be anterior to the sixteenth century. Communications have been made to the Royal Irish Academy, regarding these singular objects.

Mr Wire of Colchester, reported to the Committee that attempts had recently been made to steal monumental brasses from the church of Brightlingsea in Essex, and also from that of Hadleigh, in Suffolk. Mr Smith added that, according to report, one had been actually taken away from a church in Ipswich a few months since. Mr Smith then drew the attention of the Committee to the progressive revival of the ancient art of engraving monumental effigies on brass, and stated that the Messrs Waller have executed and laid down brasses in Michel Dean church, Gloucestershire, in Windlesham church Surrey, and in Gresford church Denbighshire, and that Mr Thomas King of Chichester, is now engaged in engraving a very elaborate brass of a priest richly robed. It is copied from a monument at Dieppe, which bears the date A D 1117.

Mr W H Gomonde of Cheltenham communicated some additional details in regard to the discovery of interments near the camp on Leckhampton hill, of which an account had been supplied by the Rev Lambert B Larking. (See Proceedings of the Committee October 9.) The adjacent part of the hill having subsequently been excavated, part of the bit of a

bridle, with a ring for attaching the rein measuring in diameter  $3\frac{1}{2}$  inches, a spear head and a curved implement, possibly intended for raking up the ashes of the funeral pile were found. All these objects are of iron. Some portions of vases or urns were discovered, and some of these appear to have been formed with small handles, perforated as if for suspension. The colour of the ware is a deep glossy black and some pieces are of fine quality. These relics were brought to light in the space between the quarry where the skeleton was disinterred, (on the skull of which was a bronze frame of a cap, or head piece) and the road to Birdlip.

#### DECEMBER 18

Mr C R Smith reported a recent discovery of some extremely solid and well constructed foundations of Roman buildings in Old Fish street Hill near the entrance into Thames street at the depth of 16 feet. These works were brought to light by excavations made for a sewer. One wall from 3 to 4 feet thick ran parallel with the street towards Thames street and another crossed it at right angles. In the latter was an arch 3 feet wide and  $3\frac{1}{2}$  high turned with tiles 17 inches by 8 projecting one over the other the crown of the arch being formed by a single tile. The walls were built upon large hewn stones many of which had clearly been used previously in some other building and these were laid upon wooden piles. By the side of the wall which ran parallel with the sewer, about 16 feet from the arch were several tiers of tiles, 2 feet by 18 inches placed upon massive hewn stones, one of which measured 1 foot 5 inches in length was 2 feet wide and 2 feet thick. Mr Smith regretted that circumstances did not admit of his making such researches as the magnitude and peculiarities of these subterranean remains deserved. The depth of the walls and the piles beneath when compared with the adjoining ground shewed that the site had been low and boggy. Twenty paces higher up Old Fish street Hill the excavators came upon the native gravel at the depth of 5 or 6 feet.

Mr Crofton Croker read a letter which he had received from J Emerson Tennent Esq M P stating that about the year 1837-8 some turf cutters working in a bog at Gart na moyagh near Garvagh in the county of Derry found the body of a knight in complete chain armour beside it were the heads and brazen butts of two spears but the wooden shaft which connected them had disappeared and close by lay one or two trunks which had contained embroidered dresses for threads of gold and silver could be pulled out of the peat earth which filled the space within the decayed wood of the boxes. The trappings of his horse were likewise found and together with them a pair of stirrups which had been wrought with gold and silver ornaments like Turkish or Saracenic work.

Some fragments of the armour were preserved and the rings seemed as it was stated to indicate that they were of Milanese workmanship because they were joined inside the ring instead of outside as the Spanish armour was.

A letter was communicated by the President and Council of the Society of Antiquaries, from Mr. Dawson Turner, dated Yarmouth, November 30, informing them that the projectors of a railroad from Yarmouth to Diss, intended to apply to Parliament for power to demolish portions of Burgh Castle, the Garianonum of the Romans, and expressing the hope of its proprietor, that the Society would assist in the preservation of this, the most perfect specimen of a Roman castrum-hibernum, now in existence. Copies of letters were also communicated which had been addressed by Mr. Carlisle, the Secretary of the Society of Antiquaries, to Mr. Hudson Gurney, and to Mr. Ferrier, of Burgh Castle, requesting them to take into consideration the means necessary for preventing its demolition.

Another letter on the same subject, dated December 16, with a plan of Burgh Castle and its vicinity, was communicated from Mr. Charles J. Palmer, of Great Yarmouth, through Mr. King, stating that although the first proposed line, which would have passed through the castle, has been abandoned, the new line is so close to its south-western angle, that he would suggest the propriety of bringing the subject under the notice of Lords Dalhousie and Aberdeen. Upon these several statements, Dr. Bromet was requested to enquire as to the probability of any alteration of either of the above-named lines, so as not to endanger Burgh Castle, and to report thereon at a future meeting.

Dr. Bromet communicated a drawing and part of a letter from the Rev. C. Parkin, of Lenham, in Kent, stating that having erected a stage for the purpose of taking a nearer view of the painting in his church, than that exhibited at Canterbury, (described in the Journal, vol. i. page 270,) he found that the object in the hand of the horn-blowing imp, which was there called a soul, is a small trefoil-shaped figure: and, speaking of the rosary, he says that only four ave beads appear between each of the eight pater-nosters, except in one case, in which there are five. He also says that the inscription seems to have been only one word in the old English character; that it is the left hand of the Virgin which is raised in the attitude of blessing; and that something apparently meant for a net is spread over the 'devil's scale, as if to prevent the escape of the soul in it. With reference to these details, Dr. Bromet remarked, that ancient rosaries consisted of fifty ave, and five pater-noster beads; and suggested that the trefoil-like figure was meant to represent a bag of money.

A letter was read from the Rev. H. Longueville Jones, of Manchester, suggesting to the Committee that Archæological Societies should be established in all important localities, and strongly recommending the counties of Wilt and Chester, as having peculiar claims. He recommends also a survey of the present condition of all monastic and castellated remains in the British dominions, beginning with Kent. and that this survey should comprehend, 1st, Architectural admeasurements and delineations; 2ndly, an enumeration of all chartularies, and other MS documents connected with them; and 3rdly, the names of their several possessors. He further suggests an application to competent authorities, that in each of the Crown-castles



at Caernarvon, Conway and Beaumaris, one of the towers should be restored as an example of mediæval military architecture, and to serve also as a local public museum and concludes by soliciting the Committee to use their endeavours to obtain a grant of money for the restoration of a tomb (at Penrynodd, in Anglesey) of one of Her Majesty's direct ancestors, of the race of Tudor deceased in the fifteenth century

## JANUARY 8

The Cambridge Antiquarian Society presented the complete series of their Proceedings, hitherto published

The Rev Stephen Inneson, Rector of Dymchurch, Kent, exhibited the upper moiety of a thurible, formed of yellow mixed metal, which was discovered in the sea wall at Dymchurch. By the general character of workmanship, which is somewhat rude in execution, it appears to have been fashioned towards the close of the sixteenth century.

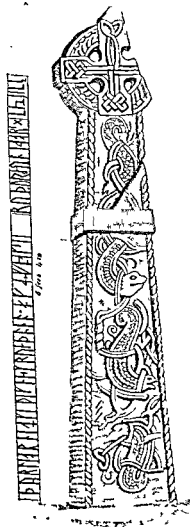
Mr Charles Roach Smith exhibited a number of beads discovered in the county of Antrim, and communicated for the inspection of the Committee, by Mr Edward Benn. Two or three of these ornaments, formed of glass, or semi vitrified ware, resemble the beads which are frequently found in London, and other places, with Roman remains.

The Rev William Haslam, of St Perran sabuloe, exhibited two ancient rings. The more ancient of these ornaments has been noticed by him in his recently published account of the Oratory of St Piran in the sands, near Truro, page 116, it is of silver, and ornamented with the intention, apparently of representing a serpent. It was found on a skeleton which was buried almost on a level with the foundation of the oratory, and therefore probably, before it was covered up by shifting sands. The other ring is of gold elegantly fashioned and enamelled, it is set with a ruby, and appears to be a work of the later part of the sixteenth century. It was found in the cemetery of the convent of Friars preachers, Kenwyn street, Truro.

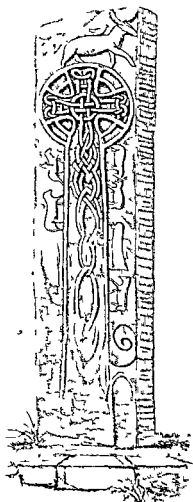
Mr Way communicated a letter from Mr Jabez Allies of Worcester, relating to the recent discovery of a small female figure of bronze, at the depth of about 18 feet in sinking a well behind a house in the High street, Worcester. It belongs to Dr James Nash, of that city. Roman coins have been found in the vicinity and the figure, which was sent for the inspection of the Committee appears to be of Roman workmanship. Mr Allies exhibited likewise a small rudely sculptured stone figure, which, as it was stated had been found in making the excavations for the new London bridge. It bears much resemblance to figures of South American origin.

Mr Way also submitted to the inspection of the Committee sketches of some remarkable sculptured crosses which exist in the Isle of Man. One of these stands in the churchyard at Braddan the shaft is ornamented with figures of dragons or monstrous animals intertwined together, and on the side is an inscription apparently in runes of which it would be very desirable to obtain a cast or an impression which might easily be taken with strong

unsized paper, slightly moistened, and pressed into the cavities of the surface of the stone by means of a soft brush. There is another curious cross, and a sculptured slab, or shaft of a cross, ornamented with interlaced bands, to be seen at Braddan. The other sketches represent the singular cross-



Kirk &amp; Fowdian.



Kirk Andreas

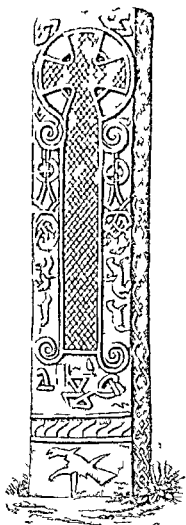
slab at Kirk Andreas, near Ramsey, which exhibits rudely designed figures of various animals, and a cross of curious interlaced design, also another similar monument at Kirk Michael, on which is portrayed the chase of the stag, with interlaced and spiral ornaments singularly designed. There are several other similar specimens of ancient sculpture in the Isle of Man, some of which are probably sepulchral memorials such as those which are to be seen at Ballalla Ramsey, Kirk Bride, and Kirk Maughold, at the last.

named place there is also a cross of later character, apparently erected in the fifteenth century, on which is still seen the figure of the crucified Saviour, unbroken, and several armorial escutcheons it is raised on a pedestal of three steps

A letter was then read addressed to the Secretaries by the Rev H Longueville Jones, of Manchester, requesting the advice of the Committee how to proceed in forming more complete accounts of certain monastic establishments than are contained in Dugdale's great work, in stancing Penmon and Ynys Seiriol in Anglesey, and Bardsey Island in Caernarvonshire Mr Jones also enquired whether the Committee would preserve such documents and drawings as might be collected in any survey or special investigation of such subjects and added some remarks on the utility of a good list of *desiderata* previously to the inspection of particular districts expressing his opinion that the publication by the Committee of a set of Instructions similar to those issued by the French

Comité Historique would be a valuable auxiliary to archæological research

K. K. M. char. Is. of Man



Another letter was read from Mr H L Jones, stating that the railroad about to be made from Chester to Holyhead will pass in the immediate vicinity of the following ancient remains which may possibly thereby suffer some injuries In Flintshire a Roman road and some British and Saxon works in Caernarvonshire the Roman station at Conway the castle and the town walls there which were built by Edward I between Aber and Bangor, the road from Conovium to Segontium in Anglesey the communication between Segontium and Holyhead and the Roman walls which are still standing at the latter place Mr Jones therefore suggests that as in the cutting of this line many valuable objects of antiquity will probably be brought to light the Committee should apply not only to the London and Birmingham railroad company and to its engineer Mr Stephenson but also to the chief land owners (some of whom are members of the Association) through whose property it is to pass and urge them with especial care of old Conway

to preserve all such objects, and deposit them either in the Museum of Welsh Antiquities, now established at Caernarvon, or in the British Museum

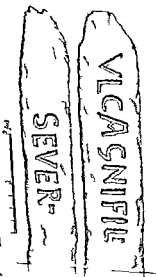
A letter from Mr Charles J Palmer, of Great Yarmouth, to Mr King was read, stating that the Yarmouth Beccles and Dix railway, as now proposed will run along the low ground at the foot of Burgh Castle and suggesting although no part of it will be necessarily touched, that some of the Committee should communicate with the engineer, Captain Mooroom and request him to take care that no wanton damage be done to the old wall. Upon this communication Dr Bromet who had undertaken, on the first alarm to enquire as to the probable fate of the above named almost unique specimen of Roman fortification reported that there was reason to doubt whether authority would be granted for the railway above mentioned, and the project has been subsequently laid aside

A letter to Dr Bromet from Mr Henry J Stevens of Derby, was then read, offering to present to the Association a set of casts taken from some ancient sculptured stones formerly parts of the church of St Alkmund, in that town and of which Dr Bromet gave an account to the Committee on the 13th of November last Mr Stevens observed that the drawings and written description which he proposes to communicate to the Committee will not afford such satisfactory information regarding these sculptures as might be supplied by these fac similes In reply to this offer, the Secretaries were instructed to give the thanks of the Committee to Mr Stevens and to state that as the Association does not yet possess a suitable place of deposit for such cumbrous objects the Committee must decline the offer of the casts but that they would gratefully accept the drawings and written description

## JANUARY 22

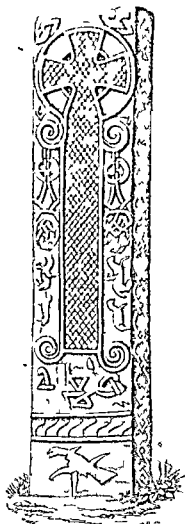
Mr Thomas Kent of Padstow Cornwall communicated through Mr Charles R Smith a sketch of an inscribed slab of granite described as apparently of the Romano British period which now supplies the place of a gate post at a spot a few miles distant from Padstow The stone measures about 6 feet in length and about 13 inches by 10 inches square The proprietor of the land promises to remove it to a more secure situation

Mr Way laid before the Committee a sketch of another inscribed memorial communicated by the Rev William Haslam of St Perran zaboloe which likewise now serves as a gate post in the parish of St Clements near Truro This primitive and simple monument is formed of a roughly hewn slab of granite, which measures in height 8 feet from the surface of the



named place there is also a cross of later character, apparently erected in the fifteenth century, on which is still seen the figure of the crucified Saviour, unbroken, and several armorial escutcheons it is raised on a pedestal of three steps.

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Kirk Michael, Isle of Man

Another letter was read from Mr H L Jones, stating that the railroad about to be made from Chester to Holyhead will pass in the immediate vicinity of the following ancient remains, which may possibly thereby suffer some injuries. In Flintshire a Roman road and some British and Saxon works, in Caernarvonshire, the Roman station at Conway, the castle, and the town walls there, which were built by Edward I between Aber and Bangor, the road from Conovium to Segontium, in Anglesey, the communication between Segontium and Holyhead and the Roman walls which are still standing at the latter place. Mr Jones therefore suggests that as in the cutting of this line many valuable objects of antiquity will probably be brought to light, the Committee should apply not only to the London and Birmingham railroad company and to its engineer, Mr Stephenson but also to the chief land owners (some of whom are members of the Association) through whose property it is to pass and urge them with especial care of old Conway

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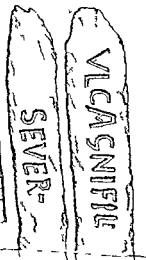
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Mr. Way laid before the Committee a sketch of another inscribed memorial, communicated by the Rev. William Haslam, of St. Perranzabuloc, which likewise now serves as a gatepost, in the parish of St. Clement's, near Truro. This primitive and simple monument is formed of a roughly-hewn slab of granite, which measures in height 8 feet from the surface of the



ground 3 feet of its entire length being buried, and in breadth 18 inches at the widest part Mr Haslam proposes to read the legend as follows —

INNOCVS VITALIS FILIVS TORRICI

Borlase considered this cross to be one of the most ancient Christian monuments in the county, and probably the memorial of a Roman-British Christian of the fourth or fifth century Its present position is at the back-gate of the vicarage, near the churchyard, within the precinct of which, as it may be concluded, it had been originally placed Mr Haslam reports that several other inscribed monuments, apparently of very early date, still exist in various parts of Cornwall, and deserve careful investigation

Mr William Hylton Longstaff, of Thurst, communicated, through Mr Way, descriptions of the stained glass, and representations of some portions thereof existing in the fine Perpendicular church of Thurst, observing that the comparison of examples of ancient decoration, symbolism, and costume, through the medium of correspondence between the Members of the Association, would prove highly advantageous The existing glass in the nave was a few years ago collected by the zealous churchwarden of the place, Mr Tutin, so as to fill one whole window, and the tracery of another. Several of the compartments have been arranged with accuracy and taste, but it is to be regretted that in many parts the ancient glass has been tampered with, and portions of the draperies have been restored in modern glass without sufficient authority Some parts, too, are in great confusion, owing to the miserable state of the glass, which had shared the fate of too many similar remains in the county

The only figures which Mr Longstaff has been able to appropriate are the following 1 *St Margaret*, beneath a canopy, having under her feet a dragon and a cruciform spear in her hand 2 *St Catherine*, corresponding in decorations with *St Margaret*, with the sword and wheel 3 *St Giles*, in a blue robe, crosier in left hand, book in right, and the wounded doe springing up at him Opposite this figure is another, also in a blue dress, having a mitre and crosier, kneeling before a table with a book open, and with a scroll round the head "*See Egidii ora p' nobis*" The head and other parts have been restored (as it is stated faithfully) in consequence of the originals being so much broken as to render it unadvisable to replace them 4 Two beautiful figures labelled respectively "*Anna—Cleophas*" Cleophas is represented as an aged man, and the



robe of Anna is powdered with the letter a The foregoing designs are nearly perfect 5 *St Leonard*, in an archbishop's costume, and a fetter in one hand the other being in the attitude of benediction Labelled '*S leon'dus*' 6 A head of Christ, with the cruciform nimbus, and a rude representation of the crown of thorns No other portions of the figure could be appropriated to this head Some other figures, more or less fractured, amongst portions of minor consequence, also exist The following may deserve notice Two heads with horn shaped dresses attached to draperies which certainly never belonged to them, near to *St Leonard* Beneath this legend, '*Ora te p bono statu—Elizabet—uxoris*' The "*Elizabet*," is part of some other inscription Two large heads one an aged personage, with yellow hair and the other a female with a coronet, perhaps intended for the wife of one of the Mowbrays who were dukes of Norfolk, but this is quite a matter of conjecture Near them is a scroll, "*Osgodby—bina uirgo sistas*" O godby is a hamlet near Thirsk formerly the residence of the Askews whose arms occur five times in the windows but the scroll probably was formerly in some other window

The following arms occur, mostly on shields borne by angels 1 Askew, sable a fess gules between three asses passant argent In these arms three distinctions occur a crescent, a mullet and a mitre 2 Darcy, Az semee of crozlets and three cinquefoils Arg The Lords Darcy and Menul were very powerful in Yorkshire 3 Royal Arms France and England quarterly, with the motto *dieu et mon droit* 4 Mowbray, Gules, a lion rampant argent The family, it is well known had a large castle at Thirsk demolished in the reign of Henry II and possessed the manor until its extinction 5 —? Barry or and azure a chief of the first 6 —? Arg on a bend cotised gules three torteaux a chief sable 7 —? Sable two lions passant paly gules and argent

Besides the above designs there are many ornaments, some of great beauty and six noble canopies filling the herds of the principal lights Some of the glass is evidently older than the church and of the Decorated period one fragment has the ball flower ornament well drawn No evangelistic emblems have been noticed but part of an Agnus Dei is observable The tracery of one of the chancel windows is nearly filled with foliated sombre coloured glass which was taken out during a late so called restoration of this part of the church but will shortly be replaced The steward of the lands of the tithes (who of course hold the chancel) inconsiderately suffered this glass to be extracted from the leads rendering it a difficult task to restore it as originally arranged and not content with this gave some portions away which however have been fortunately recovered

Mr John Virtue in a letter to Mr Charles Roach Smith stated that having heard that a number of interesting documents and papers had been stored away in a room in the ruined mansion of Cowdry near Midhurst in Sussex the only portion of the building that escaped destruction by the fire he took occasion to visit Cowdry House in November last He ascertained that the room having become ruinous and unsafe and many of the papers



son remarked that the discovery of celts with implements of mechanical use in this instance, may afford a ground for the supposition that celts were fabricated for some domestic or mechanical purpose, rather than to serve as military weapons. Mr Smith observed that a similar discovery of celts with gouges and portions of a bronze sword had been made at Sittingbourne as stated by the Rev W Vallance in a paper which was read at the Canterbury meeting.

Mr J Dixon of Leeds communicated a description and sketch of a fragment of painted glass, formerly in one of the windows of the old mansion called Oswinthorpe, or Osmundthorpe Hall near Leeds now demolished which was as it is supposed a residence of the kings of Northumbria. The drawing represents a portion of a small figure of a king, he is in armour on his shield and surcoat appears the bearing argent three crowns or, and it has been conjectured that it was intended to portray Redwald the first Christian king of the East Angles. The field however, of the arms attributed to the East Anglian kings is azure. The costume of the figure shews that it was designed in the earlier part of the fifteenth century. Mr Dixon stated that a gold coin of Justinian weighing twenty one grains was found at Oswinthorpe, in August 1774.

A note from Mr Edward Freeman was then read in reference to the restorations which are now in progress at St Mary's church Leicester. The removal of the Altar from the end of the wide southern aisle where it at present stands to the original chancel, will leave a space originally occupied by a chantry altar and now to be occupied by pews which will injure or conceal some Early English scdilia described as of remarkably fine character. A sepulchral recess near to them has been recently blocked up by a monument and a beautiful parclose screen which divided the south aisle from the chancel has been taken down and it is proposed to re erect it as a reredos to the new altar and to paint the Ten Commandments upon the panels.

Mr Way shewed to the Committee a sketch of a singular fragment of sculpture which was discovered some years since at St Michael's church Southampton imbedded in the wall of a porch which was then taken down. The Rev Arthur Husey of Rottingdean who made this communication states that it has been fixed against the chancel wall within the altar rails it represents a bishop, vested in pontifical his right hand elevated in the attitude of benediction whilst the left grasps the pastoral staff which terminates in a plain volute. Unfortunately the head is lost the fragment measures about 30 inches in height and the only remarkable peculiarity is that on the breast appears a square jewelled ornament affixed to the chasuble and apparently representing the *rationale*. The sculpture is exceedingly rude and its date may be assigned to the thirteenth century. Mr Husey also drew the attention of the Committee to the dilapidated state of Netley Abbey and the injuries which it had sustained in late years observing that the fall of some portions might be apprehended but that wanton mischief had done more than time and decay to deface this interest

ing monument The ruins are now, however, strictly closed against intruders

Mr Thomas Inskip of Shefford, Bedfordshire, communicated an account of the discovery of Roman remains recently brought to light in that neighbourhood Two skeletons were found buried cross wise the head of one to the south east and that of the other in the contrary direction By the side of these were placed three fine vases of glass the largest of which of coarse metal and of a green colour would contain about two gallons The form is sexagonal and it has no handles the glass towards the lower part is half an inch in thickness There was also a glass bottle, of remarkably elegant design and of the colour of pale Port wine, with a slight purple tinge All these vessels were broken to pieces some fragments of Samian ware were found and an iron utensil apparently intended for the purpose of hanging up a lamp against a wall

The Rev Edward Gibbs Walford Rector of Chipping Warden near Banbury, exhibited a bead or annular ornament of pale olive green coloured glass supposed to be of early British fabrication, it was found in August 1814 near the south east corner of the bull baiting ground in Chipping Warden parish Mr Walford caused the spot to be excavated but nothing more was discovered The bull baiting ground is nearly contiguous to the Arbury Banks in the middle of it are the remains of an artificial bank parallel with the Wallow Bank and at a spot midway between them the bead was found The value of this relic as Mr Walford remarked, is that it affords an evidence in addition to many others, that these Banks were of British construction and occupation

FEBRUARY 12.

Mr. John Adey Repton presented a series of drawings of piscinas, of various dates, comprising a representation of an example recently brought to light, by Mr. Repton, in Springfield church, Essex, which had been wholly concealed. He supposes it to be of the time of Edward I. or Edward II. The large piscina in Tilney church, Essex, erected probably as early as the reign of John, is furnished with two basins, one circular, the other octangular. The other examples are from St. Laurence, Ramsgate, and a chapel near Coggeshall, Essex, assigned to the early part of the reign of Henry III., having round-headed trefoiled arches; towards the latter part of the same reign this feature was superseded by the pointed trefoil, as at Laxton, Northamptonshire, which appears to be a very early specimen. Mr. Repton sent also a drawing of the triplet window of the chapel near Coggeshall, remarkable as being wholly constructed of brick. The bricks measure  $12\frac{1}{2}$  inches by  $6\frac{1}{4}$ , and 2 inches thick.

Mr. Charles Roach Smith exhibited a piece of needle-work, communicated by Mr. John Dennett, of New Village, Isle of Wight, who, in alluding to Mr. Hartshorne's paper on embroidery, remarked that in this instance the black velvet, which serves as the ground-work, has been cut out in those parts where the pattern was sewn on. It is a portion of a complete suite of furniture for a half-tester bed, formerly in the old house of Appuldurcombe, and is said to have been the work of the ladies of the Worsley family. The ornaments are much raised, and the thickness of the hangings, the lining included, were so considerable that they must have been almost bullet-proof. The date 1616 was worked in the centre of the head-cloth. Mr. Dennett sent also a rubbing from a sepulchral brass in Arretton church, Isle of Wight. It is a figure in plate armour, date about 1430, the head is lost, and when perfect it measured about 2 feet 6 inches. The inscription is on a plate under the feet, and deserves notice as an early example of the disuse of the Latin legends which commonly accompany the memorials of the fifteenth century.

Here is y byried. vnder this graue  
 Harry Watoules. his soule god saue  
 longe tyme steward. of the yle of wyght  
 haue m'cy on hym. god ful of myght

Beneath was an escutcheon, now lost. The ancient name De Aula, Mr. Dennett remarks, seems now to be preserved in the name Hollis.

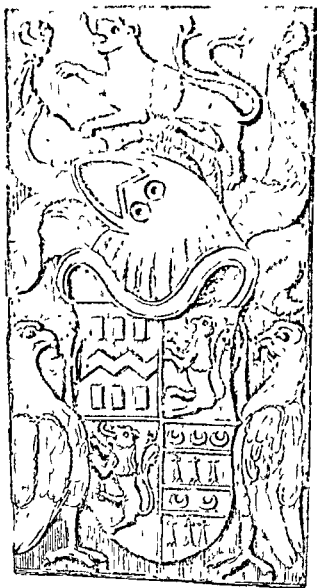
Mr. Smith laid before the Committee a rubbing of another sepulchral brass, found at the east end of the north aisle in the church of Yealmp-ton, nine miles from Plymouth, and communicated, with notes of other memorials there, by Mr. Charles Spence. It is a figure in armour, measuring in length 2 feet 9 inches, and under the feet is the following legend:—  
 Hic jacet Joh'nes Croker miles quonda' cyphorarius Ac signifer Illustrissimi  
 regis edwardi quarti qui obiit Attij die marcij Anno dn'i milli'o qu'ge'tesimo  
 octidub. • Four escutcheons, one on either side of the head, and two at the

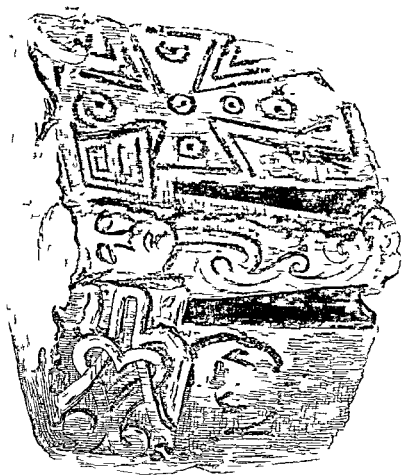
feet exhibit the bearing, a chevron between three crows but the chevron is not engrailed as usually borne by Crocker of Lyneham Sir John Crocker distinguished himself in the suppression of Perkin Warbeck's rebellion and accompanied the earl of Devon to the relief of Exeter, when besieged in 1497 The Lyneham estate passed, in 1740, by marriage with the heiress of Crocker, to the Bulteel family On the north side of the church in the churchyard there is a very ancient inscribed slab, which bears the name  
TOREVS

Mr Thomas King of Chichester addressed the Committee on the subject of the frequent injuries and spoliation of sepulchral brasses he states that ten escutcheons have been taken, one by one from the curious brass at Trotton in Sussex, which represents Margarete de Camoys who died 1310 The armorial ornaments to which Mr King alludes are, probably, the small escutcheons with which her robe was *semée* and their loss is to be regretted not only because they were doubtless enamelled but as a very singular specimen of costume for this is the only sepulchral brass which presents this peculiar feature of ornament, and it would have been deserving of attention to ascertain whether the bearing thus introduced were her own arms (Gatesden), those of Camoys, her first or Paynel her second husband Mr King in a second letter addressed to Mr Smith in reference to the collection of old papers at Cowdry House to which the attention of the Committee had previously been called stated that the said documents had been stored away in a detached dovecote at the time of the conflagration and that they related to the times of Elizabeth, James, and the Protectorate Mr King has some of these papers in his possession one of which is a detailed account of expenses for liveries and tailors' work during Elizabeth's reign he has also court rolls and other documents, of the time of James I The papers had been wantonly destroyed and used as wrappers, or for kindling fires but the Earl of Egmont has recently purchased the estate and the ruins will no longer be accessible to mischievous idlers

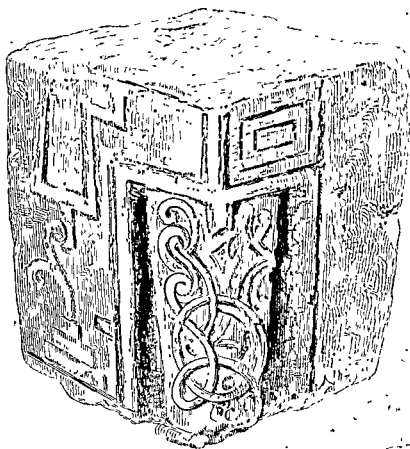
Several cases were submitted to the attention of the Committee by persons anxious to preserve from demolition certain ancient churches, which had been condemned, perhaps without sufficient consideration Mr W G Barker, of Harmsby near Leyburn Yorkshire reported to Mr Way that the vicar of Thornton Steward had resolved to demolish the venerable church of St Oswald at that place considered by Dr Whitaker to be the only vestige of Saxon architecture in Richmondshire this church is named in Domesday The fabric is in sufficient repair the chief landowners and the parishioners whose families have long been resident on the spot, are opposed to its destruction its architectural features are not very striking, the nave is Norman the chancel which appears to have been built during the fourteenth century, contains a lychnoscope credence and piscina conjoined, and a beautiful sepulchre Portions of a very ancient sculptured cross covered with scroll work, have been found in the churchyard The church is distant about a quarter of a mile from the village, and complaints are made that it is damp, but this evil at least might be corrected by draining.

The proposal to remove the church to the village has, as it is said, been sanctioned by the bishop of Ripon; but, at all events, it is to be hoped that the ancient place of burial will be preserved from desecration. Mr. John Waller, in a letter to Mr. Smith, stated, that the church of Fairlight, near Hastings, an old fabric, of humble character, had been likewise condemned, contrary to the feelings and wishes of the descendants of many generations, whose remains rest around this church, which, moreover, would require only a small outlay in order to put the building into good repair, and it is of sufficient size for the wants of the parish. A new incumbent, however, as it appears, desirous of erecting a structure of more decorated character, is endeavouring to collect subscriptions for that purpose, but it is to be hoped that he may be induced to abandon his intention. Mr. Waller's report is confirmed by Mr. W. Brooke, of Hastings, who announces that this little church is immediately to be pulled down, and that the singular little church in the middle of Hollington Wood, between Hastings and Battle Abbey, is likewise to be levelled to the ground, unless rescued by timely remonstrance. Mr. W. Gomonde, of Cheltenham, expressed his apprehension that the beautiful Norman chapel of St. Mary Magdalene, Gloucester, which belongs to some almshouses, might be demolished, to make way for a district church. The Chairman of the Trustees, indeed, declares that no such intention at present exists, but states, that if the ground were required in order to erect a larger church, the chapel would probably be sacrificed.





Composite Capital ante Norman found beneath the Foundations of  
St Alkmunds Church Derby



Conical Capital (ante Norman), found beneath the Foundations of  
St Alkmunde Church Derby



reserved A singular building, which was then standing apparently one of the fortified gates of the Priory close, has subsequently fallen but no wilful damage has been done to the ruins During the last autumn on a representation to the Right Hon Charles Wynn the sum of 15*l* was placed with a view of preventing further decay at the disposal of Mr Harts home who stated that in company with the Rev J L Petit, he had made a careful examination of the ruins and taken every possible precaution for their security by cutting away all trees and shrubs which might disjoin the stones of the fabric by pointing the upper courses of the masonry by securing the coping stones and by giving support to those parts which presented any appearance of danger

De la Laund, 2 and 3, or, a lion rampant, queue fourchue, sable, Welles. 4, barry of five, ermines and gules three crescents sable, Waterton. The crest, which is placed on a most grotesquely fashioned heaume, is a lion, queue fourchue, probably assumed from the Welles family.

Mr Way submitted, for the consideration of the Committee, the circular recently issued by the Philological Society, requesting the assistance of all persons who have given attention to the peculiarities of local dialect, in furtherance of the intention of the Society to compile and publish a Dictionary of British Provincialisms. Mr Way observed, that the proposal of the Philological Society to collect such remains of our older language as are still preserved in the local dialects of the British islands, appears to be an object well deserving of the attention and concurrence of the Committee, and that essential aid might be afforded to the efforts of the Philological Society, by making the object known to the members of the Association, through the medium of the *Archæological Journal*. The Committee expressed their desire to give furtherance to so important an object. Many of the readers of the *Journal* may have taken an interest in observing and noting down the peculiarities of local dialect in various districts, and they may be disposed to make their researches available for such a purpose. The Philological Society will thankfully receive any communication addressed to the Secretary, I G Cochrane, Esq, 49, Pall Mall, London. (See the list of *Archæological* works preparing for publication.)

The Rev John Williams, of Nerquis, Flintshire author of the *Ecclesiastical Antiquities of the Cymry*, or the *Ancient Church of Britain* communicated the following observations, on the early use of lime mortar in England.

In an article 'on Ancient Mixed Masonry of Brick and Stone' in the *Archæological Journal* (vol 1 p 307,) by Mr Bloxam he observes,

That it is doubtful whether we have any remains of early masonry, to evince that prior to the Roman invasion, the use of lime in a calcined state mixed with water and sand, or any other substance, so as to form an adhesive cement by which stone could be joined to stone, was known to the ancient inhabitants of this island. This made me curious to know if our old Welsh documents have recorded any traditionary incidents which might throw light upon the subject. I accordingly looked into some of them, and the following extracts are the fruit of my labours. 'The three beneficial artisans of the isle of Britain Corvinnwr, the Bard of Cern Hir Lyngwyn who first made a ship mast, and helm for the nation of the Cymry. Morddal Gwr Gweilgi, the mason of Ceraunt ab Greidniawl, who first taught the nation of Cymry how to work with stone and lime—at the time when Alexander the emperor was extending his conquests over the world\*—and Coel ab Cyllin ab Caradog ab Bran who first made a mill with wheels for the nation of the Cymry. And they were bards (Triad 91, third series *Myvyrian Archaeology*, vol 11 p 71.)

\* The words inserted with hyphens do not belong to the original Triad, but are

the comment of some antiquary at least as old as the middle of the twelfth century

"Calchvynydd Hen ab Enir Vardd was the first who made lime And it first happened in this way, having formed a bread-oven under his hearth with stones, the stones broke all to pieces by the force of the fire He cast them away, and the run first reduced them into dust, and afterwards into mortar, which became much hardened by the weather, and with some of that lime he white washed his house hence his name Llywarch ab Calchvynydd was the first who made walls with stone and lime" Genealogy of Iestyn ab Gwrgant

Mr Way exhibited a singular pavement tile, which was found amongst the ruins of Ulverscroft Priory in Charnwood Forest, near Mount-Sorrel, Leicestershire Mr Henry Stanley, who communicated this example of the Decorated tiles fabricated in the fourteenth century, states, that an accumulation of soil to the depth of from three to five feet, now covers the floor of the ancient church the principal remains consist of the tower, and the southern wall, with three beautifully sculptured sedilia, and three large windows The tile seems to have formed a part of a set of signs of the zodiac and presents a figure of the



ram with the inscription SOL IN ARIETE and in the angles appear traces of letters apparently M A R C which may relate to the month of March, in which the sun enters into that sign The zodiac, and emblematical representations of the months of the year by the ordinary occupation of each successive season were frequently introduced in sculpture painting, and other decorations The curious pavement in Canterbury cathedral, composed of a kind of coarse mosaic work affords a remarkable example the ram is one of the figures still to be seen there A curious set of decorative tiles, representing the months and signs of the zodiac, existed in the chancel of Bredon church Worcestershire

Communications were submitted by Mr John Butler, of Chichester, and Mr Edward Richardson regarding mural paintings which have recently been discovered in Kirdford church, near Petworth several figures of large size have been brought to light, and in some parts traces may be distinguished of painting executed at three several periods covering the surface of the wall in three successive layers Similar discoveries have been made in Lavant church, and it is much to be desired that if these and similar mural paintings cannot be preserved careful drawings should at least be made before they are plastered over and again concealed

The Rev Henry Ollard, of Didsbury College Manchester laid before

the Committee a rubbing, taken from a sepulchral brass which exists in the south aisle of the nave of Glasgow cathedral and is the only example of that kind of memorial hitherto noticed in Scotland. It consists of an oblong plate, measuring three feet by two formed of mixed metal of darker colour, and harder quality, than was usually employed for monumental brasses, a moiety of the plate is occupied by the following inscription —

HEIR AR BYRBIT R' WALTIR R' THOMAS R' THONE R' ROBERT  
R' THONE AND R' MATHIEV BY LINEAL DESCENT TO YHERIS  
BARONS AND KNIGHTS (sic) OF THE HOVE OF MYNTO WT THAIR  
WIFFIS BAIRNIS AND BRETHERRIN On the other half of the plate  
appears a single kneeling figure, in armour, and above, the word Jehovah  
in Hebrew characters from which descend rays of glory. The date 1603  
is inscribed on the stone to which this plate is attached

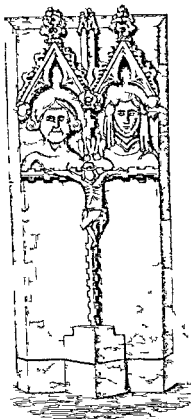
### MARCH 12

The Rev George S Munn of Cradley, Herefordshire communicated a drawing of a remarkable specimen of early sculpture, which exists at Leigh church near Worcester. It is a figure of the Saviour which measures in height 1 foot 10 inches and appears by the character of the design to have been sculptured about the twelfth century. It is now placed on the exterior of the north ern side of the nave in a kind of niche, or recess which was once apparently one of the round headed window cases of the original Norman church. This recess, which measures 6 feet in height is placed at the height of 15 feet 2 inches from the ground. Mr Munn states that another figure of very similar character exists at the church of Rouse Lench near Evesham. Ex amples of figures of the Saviour are of rare occurrence, in consequence of the destruction of all such representations and images at the Reformation and subsequently by the Puritans.

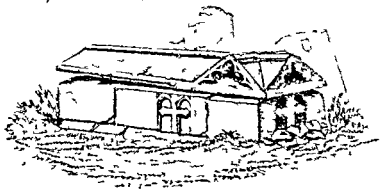


Mr Munn presented also drawings of two monuments, which are to be seen at Bredon church Worcestershire. One of these recently discovered has been placed on the southern side of the chancel. It is elaborately sculptured and of very singular design. In the lower part appears a crucifix the shaft and limbs of the cross being ragged or raguly above are seen the busts of a man and his wife placed under purfled canopies. From the head of the Saviour proceeds a dove towards these

heads. The character of its sculpture seems to indicate that this singular monument was erected about the middle of the fourteenth century. A tomb, of very similar design, was discovered by the Rev J G Butler, of Trim, county of Meath, at the depth of three feet, in the church yard at that place, as communicated by him to the Committee, but in this instance, the figures of the Blessed Virgin and St John appear, one on either side of the cross, under two other figures, possibly angels, and above the angels are the busts of the persons commemorated by the monument. The cross terminates in three trefoils. The second tomb at Bredon, of which Mr Munn sent a drawing, is to be seen in the church yard, on the southern side of the nave. It is an altar-tomb, the covering or upper slab of which is ridged, and fashioned apparently with the intention of representing the roof of a cruciform church. Monsieur de Caumont has given, in the "Bulletin Monumental," a representation of a similar church-yard tomb near a village church in the neighbourhood of Bayeux.



Mr Munn also forwarded for inspection a restored view of the curious "Gesten Hall," at Worcester, and its singularly beautiful timber roof. It



Tomb in Bredon Church yard

is stated that Prior Wulstan de Braunston built the great hall commonly called the "Gesten Hall," in the year 1320. For many years past this interesting building had been used as the deanery-house, it was disguised by a modern casing in front, and the interior filled up with ceiled rooms, so

that every feature of its character has been effectually concealed. The residence of the dean having been recently removed to the building hitherto known as the Bishop's Palace, and some intention of pulling down this ancient hall having been entertained, attention has been drawn to the fine architectural character of the structure. The plate engraved at the expense of the Rev William Digby, canon of Worcester, after the design of Mr Harvey Eginton, exhibits the interior as it would appear if restored, and it is earnestly to be hoped that the interest which has been taken by several members of the chapter in its preservation may secure from injury or demolition so interesting a monument of Decorated Architecture.

Mr Francis Foster, of the Inner Temple, exhibited a cast in plaster of Paris taken from a portion of a collar of suns and roses, which appears on the effigy of a knight, in Ryther church, Yorkshire. No intervening links are seen between them, as usually is the case, and a lion couchant is appended to the collar. A cast of a small piece of interlaced mail as represented on another effigy in the same church, was likewise shewn. The conventional modes of representing mail at different periods vary considerably, and much light would, in all probability, be thrown upon the obscure subject of the use of ringed and mailed defences, if correspondents would take the trouble to send to the Committee casts of small portions of effigies which present any unusual appearance in the representation of mail.

Dr Bromet exhibited several rubbings taken from sepulchral brasses by Mrs Whittam of Cadogan Place. He described them as illustrative of the kind of armour which was used by gentlemen or knights of an inferior degree during the middle and latter part of the sixteenth century.

The Rev Henry Lindsay, Vicar of Croydon expressed his wish that some member of the Committee should examine the curious mural painting which has been recently discovered in the church of Croydon previously to its being concealed again from view in consequence of the decision of the churchwardens that the whole shall shortly be coloured over. The subject is St Christopher, a little apart from the principal figure are portraits of a king and queen, in fair preservation. Mr Lindsay supposes that they represent Edward III and Queen Philippa. There are also traces of an inscription.

## Notices of New Publications.

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PRACTICAL GEOLOGY AND ANCIENT ARCHITECTURE OF IRELAND, BY  
GEORGE WILKINSON, Esq, Architect, M R I A, &c *London*, John  
Murray *Dublin*, William Curry. Royal 8vo, 1845

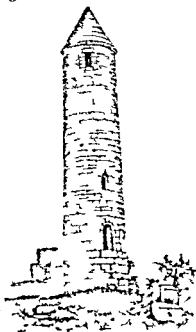
THIS is an exceedingly interesting volume, which embraces in a comprehensive manner the subjects mentioned in its title, and exhibits in a new light the intimate connection existing between them, the antiquary and the professional architect will find in it a valuable contribution to scientific literature, and a familiar and instructive account of the ancient architecture of our western island. It proceeds from the pen of a gentleman who possesses a practical and professional acquaintance with the subject, and appears to have had extensive opportunities of obtaining information on the matters of which he treats, the result of his researches he has submitted to the public in a systematically arranged volume, accompanied by well executed illustrations on wood, stone, and steel.

The first division of the work comprises Geology, and exhibits a concise and familiar exposition of the science, describing the characters of the various rocks suitable for building operations, the able and comprehensive manner in which the subject is handled cannot fail to diffuse valuable information, and shew the necessity there is for an acquaintance with geological phenomena, and the character of the different rocks which have supplied materials for our varied structures. The author clearly sets forth the advantages to be derived by the public, the architect, and the antiquary from the pursuit of this science, and how indispensable is the study of it in order to pursue architectural design on right principles, and to arrive at that excellence which ancient edifices display. He observes that,

locality, the banks of the river Boyne, near Drogheda, in the county of Louth.

The author, after describing other interesting structures of dry walled masonry of early date, gives a sketch of the progress of Architecture from the decline of the Roman Empire, and arrives at the period of the introduction of Christianity into Ireland, at the end of the fifth and beginning of the sixth century. Amongst the first stone edifices are to be noticed those interesting and very peculiar structures, the Round Towers, some of which are ascribed by Mr Wilkinson to the early Christians, under the influence of the missionaries from other lands, who first evangelized Ireland at that early period. He appears to avoid reference to historical records, if indeed there are any upon which reliance can satisfactorily be placed and grounds his conclusions upon the architectural character displayed in these monuments. Mr Wilkinson therefore, has investigated this subject in a different way from that in which it has hitherto been treated. The work contains a tabular statement, describing and shewing by lithographed drawings and numerous woodcuts the constructive peculiarities, varied features, and present state of nearly every round tower in Ireland with a description of the materials of which they are built. Some are of rough stones ingeniously fitted together without mortar, and of very early character, others of rubble masonry, more or less rude, while others again are well built of ashlar masonry, with sculptured ornaments similar to those in general use in the 12th century.

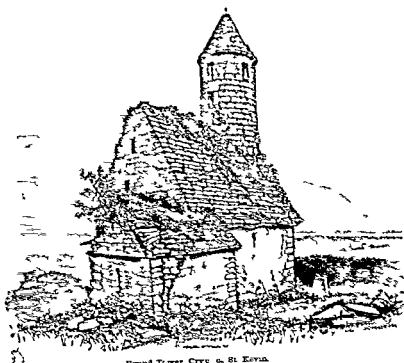
The round tower on Devenish Island, county of Fermanagh, exhibits the form common to almost all these structures in their original state. Many round towers at the present day exhibit embattled tops, which are considered to be the work of a later period, many have doubtless altogether disappeared, and others are more or less in a state of decay. The general height of the towers in a perfect state varies from about 70 to 100 feet, their internal diameter at the level of the doorway, measures about 8 to 9 feet, the walls are about 1 foot thick and the door is usually placed from 8 to 10 feet above the surface of the ground. The doorways are either circular or square headed more usually the former. Several openings occur between the door and the top of the tower which are either square headed, angle headed or circular generally either square or angle headed and of variable size at the top just below the



Round tower Devenish, and.



by a comparison of the round towers with early Anglo-Norman castles, is illustrated by a sectional drawing of the circular keep at Pembroke, of which



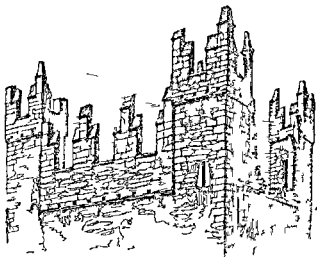
Round Tower Cryg at St Kevin.

Mr Wilkinson has given, for the first time as we believe, a detailed representation. In reference to this structure he makes the following observation—

“Its security, too, so much like that afforded by the round towers, was owing to its small circumference, erected for the reception of a warrior chief, the lord of the castle and his family. The space obtained is but limited, but protection, the chief object of the erection, is, as in the round tower, admirably obtained, for the staircase ascending in the wall, which was thick enough to admit it, would render the approach to the upper rooms, even if the entrance door was passed, to be a matter of difficulty, and would place a limited party of defenders on equal terms with a powerful body of assailants, whose only approach could be that of the narrow passage, and in those days when artillery was slumbering, they were free from all danger except that of famine, until released by succour, or the retreat of their assailants, for their stone-built castle was proof against, doubtless, the most powerful agent in those times, viz, fire and if even floor after floor was demolished, they would only advance still higher—and fearful would be the destruction they would cause to the assailants from the elevated and advantageous position the defenders would occupy, where, by gravity alone stones would become more powerful weapons than any which could be brought against them by their assailants, from the reach of whose arms they would be almost free. P 89

In pursuing the notice of the architectural peculiarities of the ancient structures of Ireland, we can only afford space to allude to those which are the most prominent, and in contrast to such as are common in our own

island An interesting and striking feature is presented in the peculiar battlement, which is common to all the ancient structures, ecclesiastical castellated and domestic and it is stated to be, the only battlement which occurs in Ireland, affording, in the opinion of the author, a happy illustration of fitness or adaptation to the nature of the building materials of the country The illustration here given represents a picturesque example of this singular battlement, taken from the tower of the abbey of Jerpoint in the south of Ireland ' This peculiar form admits of the most simple construction, being sometimes met with where none but small common stones are employed where good mortar has been used the work



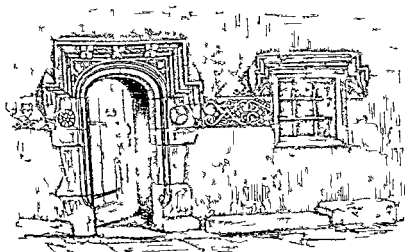
Battlement Abbey of Jerpoint Ireland

remains secure for centuries It may be observed, that the churches of Perpendicular date in the county of Essex, many of which are built of brick supply examples of a battlement very similar in design It is a remarkable fact, as stated by the author, that no spires are met with in any ancient buildings in Ireland In comparison with the ecclesiastical architecture of England the author remarks that the Norman style in Ireland exhibits two or three distinct characters First that in which the ornament more resembles the sculptured foliage of Roman work, this was probably a style of imitation originating from the hard nature of the sandstone which was better suited for work requiring more of surface cutting than deep carving Secondly the style as commonly displayed in England in which the hollow mouldings contain bold sculptured figures or flowers carved heads &c Thirdly a style which appears more of a foreign character prevailing chiefly in the west of Ireland in which the arches and groins spring from long tapering and ornamental corbels, containing peculiar carvings, of this a very interesting and beautiful example is given in Plate 14 which we regret we cannot here display

Some beautiful examples of the transition Pointed style are to be found in Ireland as also of the early Pointed some fine remains in the style familiarly known in England as the Decorated are also to be noticed, and the latest or Perpendicular style appears to have developed itself to a limited extent only at the time of the Reformation when Gothic Architecture as in England, altogether declined

The most interesting examples are certainly in the Norman and early Pointed styles the former appearing to have displayed itself earlier than in England and to have extended over a much longer period than with us and in the same manner did the transition and early Pointed styles.

The author advances some very interesting remarks on the much greater use of stone in ancient buildings than in those of the present day, and illustrates the varied mode in which it was applied. We submit to our readers a curious illustration of a style in which the old domestic buildings in the town of Galway were constructed, and of which many interesting



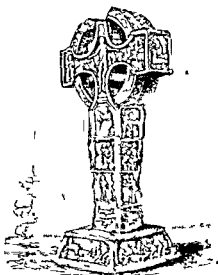
Old Domestic Building Galway

remains are still to be found in some of the towns of the west of Ireland these buildings were erected at a time when the decline of feudal habits gave importance to towns by occasioning a change from castles to castellated mansions, which, being erected with solid masonry are still perfect where undisturbed by violence.

Several towns in the west of Ireland still display curious specimens of architecture, of a modified style of the Elizabethan era and speaking of the town of Galway which at the period in question had much intercourse with Spain, and little with England Mr Wilkinson observes that the intricate tracery of some of the ornamental details appears to indicate their Moorish origin.

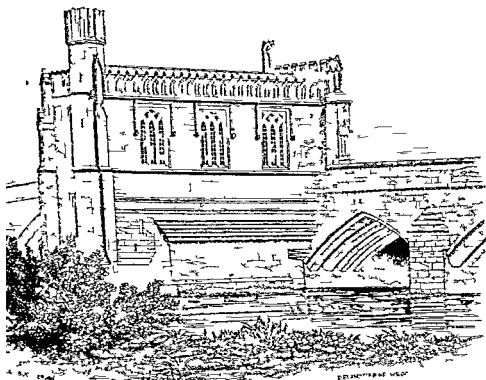
Of a remarkable class of ancient monuments intimately connected with the ecclesiastical antiquities of Ireland and the characteristic style of decoration which is displayed in architectural remains we regret to find only a passing notice in Mr. Wilkinson's work. We allude to the sculptured

crosses of which a single specimen is given, existing at Kells a great number of these elaborately decorated works of sculpture are to be found in all parts of Ireland. They exhibit much variety of form and ornament, and are similar, in some respects, to the crosses which exist in Wales and other parts of our island. These monuments deserve to be carefully investigated and classified, not merely on account of the peculiarities of decoration at different periods, which they tend to illustrate, but as memorials of the progressive establishment of Christianity, and of events in ecclesiastical history, with which the erection of these monuments may, doubtless, in many instances, be connected.



Space will not permit us further to pursue a notice of this work, we confidently recommend it to the perusal of our readers, as conveying much valuable information, illustrated by a profusion of well selected representations. The second portion of the work contains brief but valuable geological descriptions of the several counties, and the details of a most valuable and extensive series of experiments on the strength, weight, &c., of the various building materials which exist in Ireland.

It is perhaps unnecessary to remind our readers, that the means of obtaining the like information, in regard to the building materials which are to be found in England, is most fully afforded by the national collection, freely open to the public, at the Museum of Economic Geology in Craig's Court, Charing Cross. This collection comprises the series of specimens procured by the commissioners who were appointed in 1838 to visit the quarries throughout the country, for the purpose of selecting materials for the new houses of parliament, and with these have been united the collections formed by the persons employed upon the Ordnance Geological Survey, affording not less to the architect and the antiquary, than to the Geologist, sources of most important and detailed information.

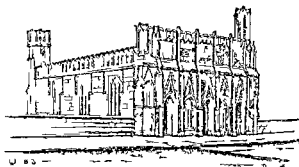


North-east view of the Chapel on Wakefield Bridge

REMARKS UPON WAYSIDE CHAPELS, WITH OBSERVATIONS ON THE ARCHITECTURE AND PRESENT STATE OF THE CHANTRY ON WAKEFIELD BRIDGE  
By JOHN CHESSELL BUCKLER and CHARLES BUCKLER, Architects  
*Oxford, Parker*

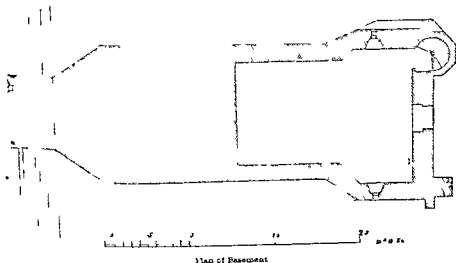
THE chief object of this little work is to call public attention to the interesting Chapel on Wakefield Bridge and this part of the title would more correctly have stood first as the few preliminary Remarks on Wayside Chapels in general are merely introductory to a detailed account of this one in particular. The general subject of the chapels on bridges and by the side of highways and in many instances the formation of those ways for the purposes of communication with the larger monasteries is deserving of more careful investigation than it has hitherto received as part of the history of the civilization of the country. The public are indebted to the Messrs. Buckler for the few scattered notices they have here thrown together as forming a nucleus from which a more full and detailed history may hereafter be developed. The learned President of Trinity College with the concurrence of the Oxford Architectural Society has endeavoured to call attention to the ancient bridges that still remain, but of which all vestiges are but too likely to disappear in this age of rapid improvement of

our public ways. He has hitherto met with little encouragement, the subject being too generally considered dry and uninteresting but we trust that ere long he will be induced to put together the materials he has collected and to connect the history of the bridges with that of the roads themselves and the chapels which were found at intervals along their course. These seem in some degree to have served the purpose of the inns of a subsequent age. They are accordingly found to have been usually placed at such convenient intervals as would form stages in the progress from the monastery to the distant city. In many instances, but by no means always, chantries were founded in these chapels and sometimes the chapels were built for this purpose or were rebuilt by the munificence of the same donor who founded the chantry but the two things though frequently confounded together are distinct in themselves and it by no means always follows that a chapel is necessarily of the same age as the foundation of a chantry. In the case of the chapel on Wakefield bridge this popular error has led to an erroneous conclusion respecting the age of the building, a royal chantry was founded and endowed in this chapel after the battle fought near the spot between the conflicting forces of York and Lancaster in 1460 and this date has been universally assigned to the building itself, but the Messrs Buckler endeavoured to shew by architectural evidence, that the structure is of the age of Edward II. The general style of the building and the speci-



U. 1460. Wakefield Chapel

and compact condition is of the utmost importance to the permanent safety of the superstructure, which, by the care and skill of its builders, alike shewn in their choice of materials and ability in the use of them, retains a strong hold upon its massy foundations after long exposure to the excessive and repeated injuries it has suffered. . . . It abuts upon a pier of the bridge between two of the main arches. . . . The breadth at this extremity is limited to about nine feet, in order to prevent further impediment to the impetuous course of the Calder than is occasioned by the resistance of the pier itself



Plan of Baseament

"This precaution has given rise to the most clever contrivances —

"The baseament becomes gradually increased by a slant on each side, the impending superstructure being carried over a bold projection by means of radiating corbels

"This gain in space is surmounted by another continuous line of corbelling on each side, altogether thirty five feet in length, and jutting forward so far towards the north and south, that the lateral walls are actually made to press their entire weight upon the outer verge of the deep and finely moulded corbels, with the exception of an inconsiderable portion at the eastern extremities, which rests in the accustomed manner on the walls beneath, beyond the point at which the necessary width for the Chapel had been acquired, without encroachment on the current's passage

"By the same ingenious application of corbels, the Chapel at Rotherham is sprung over two of the arches of the bridge against a pier of which it is built

"Although the water washes the plinth on both sides and sometimes rises several feet above the bank, it has never occasioned any material injury to the structure or the material of which it is built.

The parapet is full of sculptures beneath triple canopies richly groined and ornamented with pinnacles, over which rise the battlements completing the design."

The authors of this interesting work have concluded, from architectural peculiarities, that it may confidently be ascribed to the beginning of the fourteenth century, or the reign of Edward II. It must however, be observed that the peculiar features of military costume, displayed in the car-

ous sculpture which appears in the centre of the western front, representing the Resurrection are more properly those of the succeeding reign. The long shield, which was in fashion in earlier times, had given place to the small shield of a form approaching to an equilateral triangle as early as the reign of Edward I, but the pointed basinet with the camail appended to it, the short hauberk, and close fitting jupon, worn with demi brassarts, vambraces, and greaves of plate, are in accordance with the fashions of a somewhat later period than that which has been assigned by Messrs Buckler as the probable date of the chapel. Upon the evidence of costume we should be inclined to consider this sculpture as a work of the later half of the fourteenth century and reign of Edward III.



Sculpture in the Central Compartment of West Front



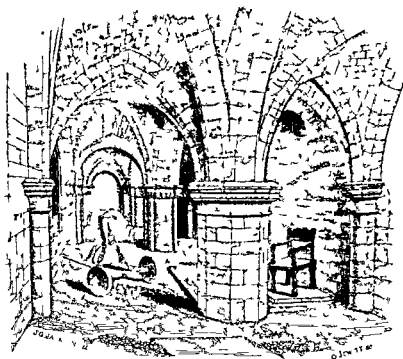
A TREATISE ON PAINTING, WRITTEN BY CENNINO CENNINI IN THE YEAR 1437, CONTAINING PRACTICAL DIRECTIONS FOR PAINTING IN FRESCO SECCO, OIL, AND DISTEMPER, WITH THE ART OF GILDING AND ILLUMINATING MANUSCRIPTS ADOPTED BY THE OLD ITALIAN MASTERS TRANSLATED WITH NOTES AND ILLUSTRATIONS IN OUTLINE BY MRS MERRIFIELD London, Lumley, 1844

This work is a precious monument of the art of painting in the fourteenth century, and as such enters into the plan of our Journal. Its author was a painter called Cennino, son of Drea Cennini, born about 1360 at Colle di Valdelsa, a small town of Tuscany. In his youth he was for twelve years a pupil of Angelo Gaddi whose father Taddeo had been a disciple of the celebrated Giotto, the restorer of painting in Europe. We know from Vasari that in "conjunction with his master he painted many works in Florence," and moreover that 'he painted with his own hand under the Joggia of Bonifazio's Hospital a picture of the Virgin with Saints, so well coloured that it was still in good preservation at the time he wrote (1550). This painting was subsequently removed from the wall, and fixed upon canvass by order of the Grand Duke Leopold, and is now to be seen in the Florentine Gallery. He does not seem however to have made a fortune by his talents, while Angelo Gaddi his master died leaving to his sons immense riches, his unlucky disciple at the great age of eighty years or thereabouts was confined for debt in the prisons of the *Stinche* the King's Bench of Florence, a melancholy circumstance mentioned by himself in the colophon of his book which he wrote in 1437, when in confinement. This is all that we learn of this painter and writer from Vasari, Baldinucci and Tambromi, and which is to be collected from the work we are speaking of. To this we may add that we have reason to believe that he was the grandfather of that famous *orefice* Bernardo Cennini who introduced the art of printing into Florence.

His work is a practical and mechanical treatise of the different modes of painting used in his time and which had descended directly to him from Giotto through Taddeo Gaddi and Angelo his son. It is divided into six parts: the first relates to drawing; the second treats of colours and their preparation; the third of painting in fresco; the fourth comprises the subject of painting in oil; the fifth after a brief but curious estimate of the time requisite for learning to paint gives directions for making sizes and glues of various kinds; the sixth and last treats of preparing the grounds for painting upon of gilding on pictures, of painting pictures in distemper, of draperies of mordants, of varnishing of miniature painting, of taking casts from the life &c. All these subjects are treated by Cennino in such an unstudied style, with so much order, and such a minute particularity that the most ignorant person in the art of

painting, could by himself assisted only by this book, become familiar with every mode of painting practised by the masters of those days. And not only does he point out minutely every thing which ought to be acquired but also what should be avoided giving always reasons for what he advances. It is true that many of the processes and secrets found in this work of which in those ancient times, none but the masters were in possession and which they imparted step by step only to their pupils are now well known but there are many also that are now either entirely or in great measure lost. Such is for instance, the mode of painting in fresco which is so circumstantially described by our author, that the Commissioners on the Fine Arts have thought it worth while to give extracts from it in their first Report. This work notwithstanding its great importance remained for nearly four centuries neglected and almost unknown to every one for, though Vasari mentions it all that he says of it seems to shew that he could not have read beyond the first chapter. Baldinucci also speaks of it and quotes some passages but without entering into any particular account of its contents. Bottari and Lanzi make only a passing mention of it. It is to the learned Cavalier Tambroni (member of several Academies connected with the arts and sciences) that the merit is due of publishing it for the first time at Rome in 1821 accompanied with valuable notes and a most interesting preface only it is to be regretted that instead of a modern MS written in 1737 probably by a German who had as Signor Tambroni himself suspects 'but little knowledge of the things belonging to painting he had not made use of an ancient one which as he was aware exists in the Laurentian library at Florence. This manuscript (num xxiii plut lxxviii) which is undoubtedly of the fifteenth century has been examined by the author of this notice who from a comparison of a portion of it with the edition of Rome can assert that it is far superior in correctness. On this account we should recommend that in case of a new edition Signor Tambroni's text should be collated with the Florentine MS which may be done without any difficulty there being no restriction as to copying MSS in that library. The publication of Cennini's work was hailed with the greatest satisfaction by all professors and amateurs of the Fine Arts acquainted with the language in which the author wrote but it remained of no avail to those who had no knowledge of it. An accomplished lady fully qualified for the task has at length presented it to the English public. Mrs Merrifield's translation is a very important addition to our stock of memorials on the arts of past ages and what makes it more acceptable is that she has added copious and learned notes together with engraved illustrations in outline. Artists in particular are indebted to this lady for having put into their hands a Manual of the practical part of their profession superior to any thing which has appeared from the revival of the Fine Arts to the present day.

and zeal were in advance of his age, and to whose spirited labours the present generation are indebted for much valuable information. That there was a church on this site of St Mary's before the Conquest is placed beyond a doubt by the mention of it in the Domesday Survey—"its rise into importance, however, took place in the reign of Henry I; when Roger de Newburgh, earl of Warwick, made it collegiate, and incorporated it with the collegiate church of All Saints, at that time standing within the precincts of the castle." He then rebuilt the church, and the piers and vaulting of the crypt are of that date



The crypt of Mary's Warwick A.D. 1129

By a decree of the bishop of Worcester, dated at Hartlebury, Dec 24, 1367 (41 Ed III) it appeared "that the churches of St John St Michael St Laurence, St Peter and St James all standing within the precincts of this town, the most wanted churchyards and the rest were grown ruinous and that the collegiate church had room enough to contain the inhabitants and a churchyard spacious enough to bury their dead—and it was, therefore



A Section of Norman Pier and Capital in Crypt  
C Section of Decorated Capital.

ordered that from thenceforth they should constantly attend at this church, and have sepulture in the churchyard here, all other places within the compass of the town, except the church and churchyard of St. Nicholas, being prohibited from having any ecclesiastical burial in them "

Thomas Beauchamp, earl of Warwick, began to rebuild the church, and his will dated Sept 6, 1369, contains the following clause — "I will that my executors new build the quire of the collegiate church of Warwick, where I order my body to be buried " This design was carried out in the noblest manner by his second son and successor, Thomas Beauchamp, " who finished the quire 15 R II. (1391), and newly built from the ground the whole body of the church, ' but this building was destroyed by the great fire in 1694

A very valuable inventory of goods belonging to St Mary's church in 1464 is printed at length, pp 14 to 20 To make this more generally useful notes have been appended From the long list of books, jewels, and vestments here given some idea may be formed of the richness of the furniture of churches at that period The treasures were kept in the vestry, and the sextry above the vestry, in several receptacles which are thus enumerated ' It in the sextry above the vestrye, 1 old ark at the auter s ende, 1 olde coofre ire(n) bounde having a large lok of the olde facion and 1 la-se nyewer coofre havyn gylde lokes, cald the tresory cofre, and certeyn Almaries "

Many of our old churches still retain the original vestry, and the sextry over the vestry, usually on the north side of the church The Account Roll of the collegiate church for 1464—5 printed from the original in the possession of W Staunton Esq, contains some curious items, amongst which is one for strewing a church with straw and grass according to the season " pro le strawynge ecclesie de Spellesbury cum stramine et vindi secundum tempus anni

On the 20th of August 1534, the common seal of the college was affixed to the deed by which the supremacy of Henry VIII and his heirs was acknowledged This was the speedy forerunner of its dissolution, which took place in the 37th Henry VIII when it was granted by letters patent bearing date 15th May of the same year to the inhabitants of Warwick by the title of Burgeses of Warwick and their successors On the 5th September 1694 Warwick was visited by a destructive fire which burnt a great portion of the town the loss sus



College Seal

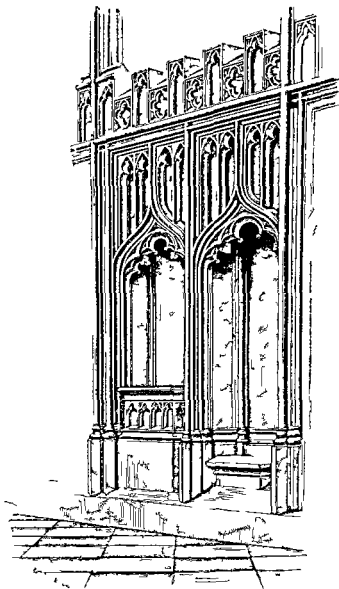
tained being estimated at upwards of £90,600. In less than six hours it consumed no less than 250 houses of the principal inhabitants, (which must have been of wood,) as well as "the ancient and collegiate church of St Mary, into which as a place of safety the distracted inhabitants had thrown the most valuable goods so short a time would permit them to remove." The origin of the fire is unknown, but it is said to have been communicated to the church by means of some partially burnt articles which were deposited there for safety. The eastern portion of the building was fortunately saved though nothing but bare and smouldering walls remained of the tower, nave, and transept, and thus the work of Thomas Beauchamp lasted exactly three hundred years, having been completed in 1394 and destroyed in 1694. Commissioners were appointed by the Crown to superintend and direct the rebuilding of the church, and it appears that an idea was at one time entertained of placing the work in the hands of Sir Christopher Wren. If this were so, the design was for some reason abandoned, as Sir Thomas Wilson was selected to erect the new structure, and to him must be attributed the censure and the praise which the fine proportions but incongruous detail of this singular building have so frequently and so loudly called forth. In one of the volumes of plans and drawings by Sir Christopher Wren in All Souls College Library, at Oxford is a design (an elevation and a perspective view) for rebuilding the church at Warwick: it is however totally different from the present building.

In the wall, on the south side of the choir, near the altar or holy table are four sedilia, not graduated but on a level, the canopies do not project but are merely recessed and correspond in design so as to form a continuation of the panel work with which the lower part of the choir is surrounded, the arches of the panel work are foliated and cusped and the design is finished by an embattled cornice. Eastward of the sedilia is a piscina. This is a valuable specimen of early Perpendicular panelling and shews that the change of style rapidly introduced this corresponding change of ornament.

The vestry with the sacristy over it and the chapter house adjoining appear to be all of the same age with the choir. Several of the ancient monuments were destroyed in the fire, but a record of them is preserved by Dugdale: the very fine one of Thomas Beauchamp Earl of Warwick (the founder of the choir) and his lady still remains in the centre of the building with the effigies of the Earl and Countess recumbent on an altar tomb: it has been engraved in Dugdale's Warwickshire Gough's Sepulchral Monuments Nichols' Description of the Beauchamp Chapel and Blois's Monumental Remains. Of the remarkable memorial which portrays the second Thomas Beauchamp who died 1401 and his lady an admirable representation has been recently given in Waller's Series of Monumental Brasses.

In the description of the church it is remarked that the choir which

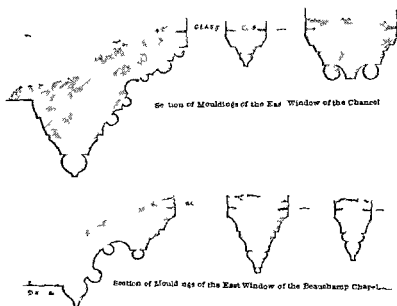
is stated to have been built by the second Thomas Beauchamp A D 1392, would from some of the forms and details, as the depressed four centred arch of the large east window, (which form of arch is also apparent in the other windows,) and the panel work with which the whole



Sedilia and Piscina.

of the east wall of the choir is externally covered from the sill of the window to the apex of the gable incline us to imagine that it was built at least half a century later than the time it is historically stated to have been erected, and it is not at all improbable that alterations may have been

made by Richard Beauchamp, Earl of Warwick, who by will founded the chapel of St Mary, which is attached to the south side of the chancel. It is with considerable diffidence that we venture to suggest a different opinion to that which is here expressed. The four centred arch is no proof of late date though it became much more prevalent in later times, it is found even in Early English work, as in the doorway of the City School at Bristol, the tracery of this east window is quite different from that of the Beauchamp chapel and partakes more of the Decorated style, it is not of much later character than the works of William of Wykeham, for instance New College Chapel erected in 1379-86. The vaulting and pitch of the roof, the buttresses and pinnacles are all quite different in the chancel and the chapel adjoining, even the panelling is of a different pattern and to our eyes evidently earlier. The mouldings also are quite different. We see no reason to doubt that this chancel is the genuine work of Thomas Beauchamp.



We cannot conclude this notice without heartily wishing success to the labours of the Warwickshire Society and hoping that their example will be followed in many other counties with equal zeal and ability.

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## NOTICE OF THE CROSS-LEGGED SEPULCHRAL EFFIGIES, EXISTING AT CASHEL

BY GEORGE DE NOTER ESQ

Fellow of the College of St Columba county Meath

AT Cashel, in the county Tipperary, there have been preserved four monumental effigies which have not hitherto as it appears, been brought before the notice of antiquaries. They are, however, highly deserving of attention as authentic and interesting examples of costume, illustrative of a period of mediæval sculpture, of which scarcely any works of a similar kind exist in Ireland, and entitled, on account of the taste, vigour of design, and masterly execution which they display, to rank amongst the best remains of the same age and description which are to be found in England. They present also this novel feature, that three of the effigies, representing females, are, as well as the figure of the knight which is preserved with them, cross legged, a peculiarity of monumental design hitherto wholly unnoticed.

To persons who desire to study the mediæval remains which exist in Ireland, it will appear strange that, numerous as are the works which have been compiled on the subject of Irish antiquities, writers have confined themselves almost exclusively to those ecclesiastical remains which may claim a date more or less anterior to the coming of the English, or that they have theorised to an interminable extent upon the relics of pagan times which have been preserved in Ireland. The works of the mason or the sculptor, but more particularly the latter, which may be attributed to the Anglo Normans or were produced under their influence, have either been wholly overlooked or examined in such a manner as would lead to the conclusion that the writers deemed them unworthy of serious



consideration. The Iconoclastic rage of the reformers of the sixteenth century has, indeed, left the ecclesiastical edifices of Ireland without one fair specimen of the numerous works of monumental sculpture by which they were once adorned, and the battering trains of Cromwell in the succeeding century, which only ceased to thunder and destroy, to be echoed, as it were, by the more powerful cannon of the Jacobites or the Hanoverians, swept from their very foundations many of the early military structures in that country, and not a few of those which were erected in later times by the Norman settlers, or the more powerful of the native chieftains. Still there exist many monuments of the thirteenth and succeeding centuries which are worthy of careful preservation; they may serve to illustrate similar remains in England, and supply evidences of the taste and skill of native Irish artists during those periods.

The four effigies to which I wish now to call attention, are to be seen built into the grave-yard wall of St. John's church at Cashel, and I have been enabled to gather the following particulars relative to their history. About seventy or eighty years since, when the Roman Catholics commenced the erection of a chapel at Cashel, the site which was given to them was that spot which was occupied by the ruins of the Franciscan abbey, founded and erected by William II. In the reign of Henry III.\* The workmen engaged in clearing away the ancient masonry discovered a crypt situated under the old abbey church, or, according to some, under a detached stone-roofed building, which adjoined the abbey. In this chamber, which was known amongst the Irish as the "room of rest," were found a number of stone coffins, with lids of the same material, upon which were sculptured effigies in high relief. of these several were destroyed, and the remainder were scattered about in wanton neglect. One stone coffin only was preserved, and is now to be seen in the Roman Catholic chapel, where it serves as a receptacle for holy water. of the effigies, four still exist, as also the fragment of a fifth, which is to be seen built into the exterior wall of the chapel. Some description of these memorials will be necessary in explanation of their peculiarities, to accompany the representations which are now submitted to the readers of the *Archæological Journal*.

\* Camden's *Britannia*, III. p. 523. Archdall, *Monast. Hib.* p. 65.

Three of these curious effigies present a striking similarity in general design, costume, and execution; the form of the head-dress is the same in all of them, being a peculiar flat cap, which appears to have been a prevalent fashion of female attire during the thirteenth century. It here assumes nearly the same appearance as the cap of estate which at an early period formed part of the insignia of nobility; the precise mode in which it was arranged is not easily to be described, but it was placed over the reticulated caul, now termed in Southern Europe the *crespine*, in which the hair was confined on either side of the face. A broad band passed beneath this cap round the head, and under the chin; the hair was parted on the forehead. Examples of this peculiar fashion of the female head-dress appear in many works of sculpture and illuminations executed in the thirteenth century; a good illustration is given in the plate representing an effigy of a lady, in Romsey church, Hampshire<sup>b</sup>, and the same attire is frequently introduced in sculptured capitals or corbels, such as those which have been given by Carter<sup>c</sup>, from the chapter-house at Southwell, erected in the reign of Henry III.

The rest of the costume of these figures is equally characteristic of the thirteenth century; the loose robe confined at the waist by a narrow strap and buckle, and falling so low as to envelope the feet entirely in its folds, the mantle kept in its place by a narrow strap crossing the breast and held in the left hand, the square cushion under the head, are all fashions observable in the monuments of that period. The fashion of closing, by means of a circular brooch, the vent or *fente*, which was made in the upper part of the robe, in order that it might fit more closely around the throat, may be seen in several monumental effigies, especially those of Berengaria the queen of Richard I., and Isabel d'Angoulesme, the queen of John<sup>d</sup>.

<sup>a</sup> Monumental Effigies of Great Britain, by Thomas and G. Hollis.

<sup>b</sup> Ancient Sculpture and Painting, vol. ii. pl. lxxx. p. 109. See also Carter's Ancient Architecture, Part I. pl. lxxviii. Amongst numerous illuminated MSS. which supply representations of this head-dress, may be noticed Harl. MS. 1527, executed apparently in France about the middle of the thirteenth century. From this MS. Strutt has given a good example. See his Dresses, vol. i. pl. xi. The fashion appears to have been more common in

France than in England; Montfaucon has given two interesting examples, furnished by the monumental effigies of the wives of Lrand de Tranel. Date 1236—1250. Mon. Franc. ii. p. 169, pl. xxxiv. The same head-dress may be noticed at Notre Dame, Paris, in subjects sculptured about the year 1217; in one of these, representing the murder of the Innocents, there is a figure in mailed armour, precisely similar to the Cashel effigy, as regards the head.

<sup>c</sup> Stothard's Monumental Effigies.

The dimensions of these female effigies are as follows: I. length of the figure, 6ft. 6in.; width of the coffin-slab at top, 2ft. 2in., at the foot, 1ft. 11in. II. length of the figure, 6ft. 6in.; width of the coffin-slab at top, 2ft.; it becomes somewhat narrower towards the foot. III. length of the figure, 7ft. 3in.; width of the slab, 2ft. 4in.

As has been already remarked, these three figures are cross-legged, and from the peculiarity of this attitude, hitherto regarded as exclusively appropriate to knights, as also from their somewhat masculine forms and proportions, the sex of these singular effigies might appear a matter of doubt, were not this question sufficiently determined by the character of the head-dress, the absence of mustaches, and the costume generally when compared with the male costume as illustrated by the effigies of the period.

An interesting example of the civil costume of the nobility in Ireland, during the early part of the fourteenth century, which may also serve to shew the usual fashions of the preceding age, is supplied by the effigy of Richard de Burgo, earl of Ulster, surnamed "The Red," which still exists at the abbey of Athassel, co. Tipperary, founded about the year 1200, by William Fitz Adelm de Burgo\*. This effigy is not cross-legged, it represents the earl clothed in his civil robes, and without any cap or covering on his head; the hair is divided on the forehead, and falls over the ears in short curls, whilst on the upper lip are seen mustaches. The dress consists of a loose robe girded around the waist, and falling to the ankles in straight folds; the shoulders are covered by a small cape or tippet, which is fastened on the breast by a circular brooch of a form well known to have been in common use in Ireland, as likewise



Effigy of Richard de Burgo Abbey of Athassel, co. Tipperary.

\* It may deserve record, as an example of the value of oral traditions, as preserved in Ireland, that this effigy of Richard the Red is known and designated by the peasantry as the figure of "Earl Rua," Anglice the "Red Earl." Archdall, in his

Monasticon, thus mentions the death of this nobleman.—"A.D. 1326. Richard, earl of Ulster, commonly called the Red Earl, who had chosen this priory (Athassel) for his retirement, died on the 28th of June, and was interred here."

in England, during the thirteenth and fourteenth centuries; this cape is apparently attached to a mantle, which falls over the left shoulder; the left hand is bare, and grasps the mantle, to keep it from trailing on the ground, while the glove is held in the right hand, which rests upon the chest. The costume of this effigy, when compared with that of the three cross-legged figures, is so dissimilar, that we could hardly for a moment suppose that the latter, differing so much in attire, are intended to represent persons of the same sex.

The fourth effigy preserved at Cashel represents a knight in the cross-legged attitude, and is interesting as exhibiting two well marked features of the military costume of the middle ages, not often found associated together, which, in a great degree, characterise the period extending from the reign of Henry III. A.D. 1216, to that of Edward III. A.D. 1327.

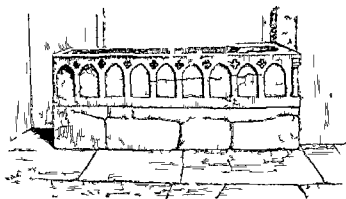
They are, the complete suit of mailed armour, the head and throat being protected by the chaperon of mail, and the roweled spur. A narrow band passes over the mail around the head of the figure, just above the brow. The shield is suspended by the guige, covering the left arm, and there is no appearance of any sword or sword-belt. Chain mail, employed as defensive armour, fell wholly into disuse in the reign of Edward III., when the light plate-armour of Southern Europe came into almost general adoption, whilst on the other hand the earliest example of a roweled spur occurs upon the great seal of Henry III.\* Certain minor peculiarities may deserve notice in the examination of this effigy; around the wrist of the right hand there appears to pass a narrow strap, which increases in width towards the verge of the slab on which the figure reclines, so as to suggest the notion that something had been attached to it. There is a strap which



\* Carter, in his *Ancient Painting and Sculpture*, (plate lvi. p. 76.) has given a representation of the curious subject which formerly served to ornament the base of the tomb of Edmund Crouchback, earl of Lancaster, in Westminster Abbey. He

died in 1296. The use of the roweled spur here appears, according to Carter's drawing, the armour being wholly of mail, but some doubt may arise as to the accuracy of the details given in his plate, and the original has totally perished.

alluded to in this notice, has been formed out of the black marble of the district, and, as a piece of workmanship, is rude, although well designed. The side is ornamented with a blank arcade of pointed arches, or rather of sunk panels, which appear to be of the Early English style, a quatrefoil is introduced between the springing of each arch. The angle at the head is ornamented with a column, having a simple capital, but wanting a base, whilst, at the corresponding angle at the other end, there is the commencement of a similar column, which has never been completed.



The coffin slightly lessens in height towards the foot<sup>a</sup>, as measured externally, and the arches diminish both in height and width in the same proportion, so as to make the last arch almost an equilateral one. Another peculiarity in the details may also deserve notice. The quatrefoil nearest the head of the coffin is perfectly geometrical, and carefully executed, and is divided by slight diagonal lines, which connect its cusps. The next in succession is less carefully executed, and the diagonal lines are slightly indicated, whilst the succeeding quatrefoils bear evident signs of having been hastily executed, as if the sculptor became tired of his occupation. Indeed throughout the whole work there is a want of care or skill in the carving, sufficient to shew that the work must have been done without knowledge or definite design. This inconsistency and imperfection in the art is curious and characteristic of Irish mediæval remains. I have observed it in many ecclesiastical buildings, and in the tombs, crosses, or other ornamental accessories

<sup>a</sup> The following are the dimensions of the head 7 ft 4 in; at the foot 1 ft 2 in; the coffin — Length 6 ft 8 in width at depth of the internal cavity 1 ft 3 in

associated with them. This difference of treatment appears to constitute part of the general contrast which Irish architecture and sculpture exhibits when compared with English work of the same period. It may I think be safely asserted, that had this coffin been the work of the same school as that which produced the effigies, we should have had more precision in the design of its ornaments, and more skill and care in their execution. These considerations lead me to believe that the coffin is Irish, whilst the effigies may be regarded as specimens of Anglo Norman art.

Between this stone coffin and similar remains in England, there will be found a certain general similarity, but only just so much as we should expect to find on comparing an Irish cathedral of the thirteenth or fourteenth centuries with an English structure of a similar age, namely, a general accordance in the design and style, while there is a great difference in the treatment and finish of the decoration. When compared with the tomb in Westminster abbey, given by Carter<sup>1</sup>, (an example offered more for the value of the general features of style which it displays, than for its details,) the stone coffin of Cashel will present a sufficient similarity to enable us, aided by the traditional evidence, to come to the conclusion that it is of equal age with the effigies, and may be regarded as a work of the thirteenth century.

The foregoing critical remarks suggest here the statement of this general rule, that with very few exceptions, the mediæval ecclesiastical remains in Ireland from the twelfth century downwards, are remarkably devoid of ornament as compared with edifices in England, and that, whenever English architecture has been borrowed, it has been used only in the principal doors and windows and the work, from its appearance, has evidently been executed hurriedly, without any previous fixed design, or else has not been completed. It would appear therefore, that those who then followed the decorative arts, had, even while secluded within the comparatively safe precincts of a cloister, so imbibed the restless spirit then abroad in the land, that they could not calmly sit down to perform a work requiring both patience and study to accomplish or that they attempted to carry out their designs only to a small extent, fearing that before

<sup>1</sup> *Illustr. pl. vi. Anc. & t. Architecture of Eng. Lan. L.*

passes over the instep of the left foot in a singular manner, intended, as it might be conjectured, to serve as a stirrup-guard, and the position of the left foot, which is doubled under itself, is unusual. This effigy measures in length 7ft. 6in., the width of the slab at the top is 2ft. 5in., and at the lower extremity 2ft<sup>8</sup>.

The inscription which is observable upon the cushion, and adjoining part of the slab, on the left side of the head of the effigy, No. II, may, I am disposed to think, be regarded as of a subsequent period to the date of the sculpture itself. The last letter is placed upon the bevelled edge of the slab, the letters are badly formed, and it is now impossible to decypher the inscription, a part of which appears to run as follows — I : HACKET FILIA.

I will now offer a few general remarks on all these monumental figures. The first impression which they convey to the mind is, that the area of the slabs upon which they have been carved was not sufficient to comprise and give proper effect to the sculpture. Thus, on examination of the effigy, No I., we find that the fold of the long mantle which falls over the place where the left foot would be found in crossing the right, projects beyond the bevelled edge of the slab, whilst the right elbow of the figure has manifestly been mutilated, and part of the cloak has been cut away, independently of the injury which it has sustained from accident.

No II Here we find that the slab has been cut away at the top till it became level with the flat band surrounding the head; and, as may be distinctly perceived, close to the right elbow of the figure the bevelled edge of the stone has been waved, to adapt it as much as possible to the folds of the mantle, the same contrivance being also observable lower down on the same side near the left knee.

No III. This figure has been much injured near the part where the right foot should be found in crossing the left, and perhaps if we were to trace the direction of the line in which the mantle would fall, between the left shoulder and the feet, we might find that several inches of it have been removed.

\* One other cross-legged effigy only has been described as existing in Ireland. It is the figure which is to be seen on the south side of the nave in Christ Church, Dublin, supposed to be the representation of Richard de Clare, surnamed Strong-

bow, earl of Pembroke and Striguil, lord of Leinster by grant from Dermot Macartmore, with the assent of Henry II. He died at Leinster A D 1176, and was buried, as some writers state, at Kilkenny

The male figure still more remarkably exhibits the peculiarity I have endeavoured to describe, for the right foot has been cut away as far as it was practicable without injuring the corresponding leg the shield is merged into the slab, and the upper part of the head projects over the cushion, beyond the field of the stone, more than a couple of inches



I



II



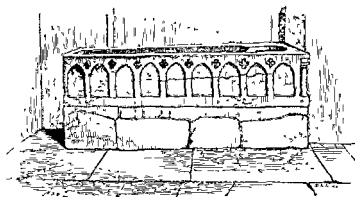
III

From the foregoing considerations, combined with the general character of their design, and the style of workmanship, I am inclined to conclude that these effigies are of the thirteenth century, that they were the work not of Irish, but of Anglo Norman artists and that they were not executed in Ireland, but sent from England as they were required, in order to ornament the tombs of the English nobility who died at Cashel or in its neighbourhood. That they are thus designedly mutilated may be accounted for on the supposition that the coffins, being too cumbrous for transportation, were constructed in Ireland, and that their sculptured lids were imported from England, and being found on their arrival too large for the coffins, were, at the expense of the design, pared down till they agreed in size.

The stone coffin found with these effigies and already



alluded to in this notice, has been formed out of the black marble of the district, and, as a piece of workmanship, is rude, although well designed. The side is ornamented with a blank arcade of pointed arches, or rather of sunk panels, which appear to be of the Early English style; a quatrefoil is introduced between the springing of each arch. The angle at the head is ornamented with a column, having a simple capital, but wanting a base, whilst, at the corresponding angle at the other end, there is the commencement of a similar column, which has never been completed.



The coffin slightly lessens in height towards the foot<sup>b</sup>, as measured externally, and the arches diminish both in height and width in the same proportion, so as to make the last arch almost an equilateral one. Another peculiarity in the details may also deserve notice. The quatrefoil nearest the head of the coffin is perfectly geometrical, and carefully executed, and is divided by slight diagonal lines, which connect its cusps. The next in succession is less carefully executed, and the diagonal lines are slightly indicated, whilst the succeeding quatrefoils bear evident signs of having been hastily executed, as if the sculptor became tired of his occupation: indeed throughout the whole work there is a want of care or skill in the carving, sufficient to shew that the work must have been done without knowledge or definite design. This inconsistency and imperfection in the art is curious, and characteristic of Irish mediæval remains. I have observed it in many ecclesiastical buildings, and in the tombs, crosses, or other ornamental accessories

<sup>b</sup> The following are the dimensions of the coffin — Length, 6 ft. 8 in. ; width, at the head, 2 ft. 4 in. ; at the foot, 1 ft. 2 in. ; depth of the internal cavity, 1 ft. 3 in.

associated with them. This difference of treatment appears to constitute part of the general contrast which Irish architecture and sculpture exhibits when compared with English work of the same period. It may I think be safely asserted, that had this coffin been the work of the same school as that which produced the effigies, we should have had more precision in the design of its ornaments, and more skill and care in their execution. These considerations lead me to believe that the coffin is Irish, whilst the effigies may be regarded as specimens of Anglo Norman art.

Between this stone coffin and similar remains in England, there will be found a certain general similarity, but only just so much as we should expect to find on comparing an Irish cathedral of the *thirteenth or fourteenth centuries with an English* structure of a similar age, namely, a general accordance in the design and style, while there is a great difference in the treatment and finish of the decoration. When compared with the tomb in Westminster abbey, given by Carter<sup>1</sup>, (an example offered more for the value of the general features of style which it displays, than for its details) the stone coffin of Cashel will present a sufficient similarity to enable us, aided by the traditional evidence, to come to the conclusion that it is of equal age with the effigies and may be regarded as a work of the thirteenth century.

their labour could be satisfactorily concluded, some destroying hand would come, and with the sword leave their works to posterity only as a tottering ruin, or the memorial of a bloody conflict. But, be this as it may, we can assert that the decorative arts, as applied to the beautifying of ecclesiastical buildings and sculpture in particular, were prosecuted with greater vigour and more ability in England, from the twelfth to the conclusion of the fifteenth century, than they were during the same period in Ireland. Doubtless, however, there was sufficient intercourse between the English and their turbulent Milesian neighbours to impart to Ireland the various fashions or styles which prevailed in England during that period, whether such fashions related to dress, manners, customs, weapons, or architecture with its attendant decorations. And thus, although the unsettled state of political affairs in Ireland effectually barred all advancement in the cultivation of taste and feeling for appropriate ornament as applied to religious edifices, there was sufficient general knowledge diffused among the people to give to the works of the native artist in that country a general similarity in style to such as may have been produced contemporaneously in England.

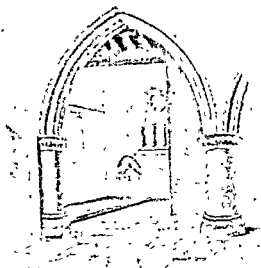
The Franciscan monastery at Cashel, on the site of which the remarkable effigies which have been described were found, was commonly called Hacket's Abbey, and strange as it may appear that the memorials of the invader and his wives or kinswomen should have been preserved in times when popular feeling was subject to no control, there can be little doubt that the knight whose portraiture has been brought before the notice of our readers, was either William Hacket, the founder, or one of his immediate descendants. The period to which, by comparison with monumental effigies in England, this figure may confidently be assigned, is the middle of the thirteenth century, and the singular effigies of ladies are doubtless of the same age. It may be observed that several writers in recent times have stated that cross-legged female effigies exist, an assertion which is grounded, perhaps, only on the observation of Mills to that effect, substantiated by no example or authority\*. Wadding, who wrote early in the seventeenth century, declares that he had in vain sought to discover the period of the foundation of Hacket's Abbey, having only

\* Hist. of the Crusades, vol. ii p. 8, note

ascertained that Urban VI. in the year 1381, had commissioned the guardian of that house to excommunicate all the Irish in the province of Munster, who should acknowledge the authority of Clement VII. He asserts that in the church, of which only the walls then remained, many tombs of the founder's and other noble families were to be seen. "*Situm est (cœnobium) extra urbis muros, circumducto forti vallo universo ambitui. Vulgariter vocatur Monasterium Hackettorum, fortassis quia gens ista fundavit et protexit. Pleraque horum et aliorum nobilium conspiciuntur adhuc in ecclesiâ sepulcra marmorea. Soli supersunt nunc parietes.*" Ware, however, asserts that the founder lived in the reign of Henry III., and his statement has been copied by Stevens and Archdall<sup>1</sup>

<sup>1</sup> Wadding, *Annal. Minorum*, vol. ix. p. 104; Stevens, *Monasticon Hibernicum*, p. 47. Ware's *Antiquities of Ireland*, p. 275.

## LONG WITTENHAM CHURCH, BERKSHIRE.



The South Chapel. N. 1. 189

THIS is a very interesting church, mostly of the Decorated style, with parts of other dates.

The plan is oblong, with aisles to the nave only, and a tower at the west end. There is a transept or chapel on the south side, the roof of which is higher than that of the aisles. THE CHANCEL has Early English walls, without buttresses; of the lancet windows there remain two on the south and one on the north side: there are Decorated windows inserted on each side next to the chancel-arch; these are of two lights, long and narrow, cinquefoiled, with quatrefoiled openings in the head, under an acute arch: the north window has some good Decorated painted glass, but it has been partly re-glazed, and the pattern destroyed; the opening is splayed, with a segmental inner arch, supported by two heads. The east window is of three lights, with the mullions carried straight through to the arch, without any foliation or tracery, but these may have been cut out: the window-arch is equilateral, with a Decorated dripstone over it on the outside. In the south wall there is an Early English piscina, of a trefoiled shape, a small Decorated priest's door, and on the west side of it a two-light Decorated window with a transom, the lower part of which, now blocked up, seems to have been used as a low side opening. The chancel-arch is plain Norman, recessed on the west side only, with shafts in the nooks, having sculp-

tured caps, the arch itself is square edged with a flat soffit and plain jambs, partly cut away to admit a screen which is now destroyed. The roof of the chancel is concealed by a flat plaster ceiling, the parapet is Perpendicular.

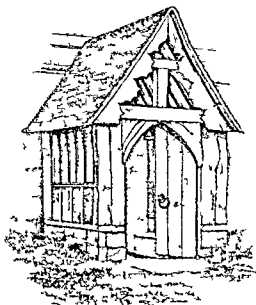
THE NAVE has on the north side three Decorated arches, pointed and recessed, with the angles chamfered off, without labels, they rest on octagonal pillars, the caps and bases of which have bold mouldings. On the south side are four Early English arches of a similar character, but resting on round pillars with the caps sculptured with stiff leaved foliage, and the bases have good Early English mouldings.

Next to the chancel arch a small low Decorated arch is introduced, opening to the south chapel or transept, over this are the remains of the passage to the roodloft. The clerestory windows are square, of two lights, plain and late, the roof is late Perpendicular, with the tie beams moulded and good springers, with quatrefoils in the spandrels, it is of low pitch, and covered with lead.

The north aisle is Decorated, with three good windows of that style, and a plain Perpendicular east window<sup>m</sup>. In the east pillar of this aisle is a very good small Decorated piscina, the niche detached from the basin which stands on an octagonal shaft.

The south aisle is also Decorated, with the original windows, and there is some good original painted glass in the heads of the windows of both aisles. The south door is Decorated with a bold scroll moulding for a dripstone, terminated by heads.

THE SOUTH PORCH is of good Decorated open



THE SOUTH PORCH c. 1250

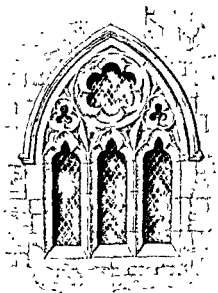
<sup>m</sup> In the east window of the North Isle the right hand pane of glass, is a man in armor kneeling. In the left hand pane

is a woman in a green gown and yellow mantle holding an escutcheon but the arms broken out. Ashmole's Berks. i. 70

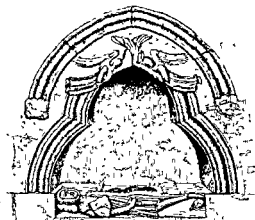
timber-work, with the original roof and barge-boards; the west side is patched, but the east is tolerably perfect; the front with the barge-boards and the door are original, with good iron-work.

The south chapel is Decorated, with a good south window, of three lights, very short, with a large foliated circle in the head. Under this in the east corner is a very remarkable piscina, of a trefoiled form, with a small cross-legged figure in armour lying along the front of it\* on the edge, with the basin behind it; in the head of the piscina over the figure, are two small angels, their wings expanded and meeting at the point, as if hovering over the figure below; the whole is of good Early Decorated work of the time of Edward I. The east window of this chapel is also Decorated, of two lights, and square-headed outside, with the square-trefoiled arch inside.

The platform of two altars remains against the east wall, the roof is at present higher than that of the aisle, but these roofs are not original.



South Window c 1250



Piscina and Monument c 1250



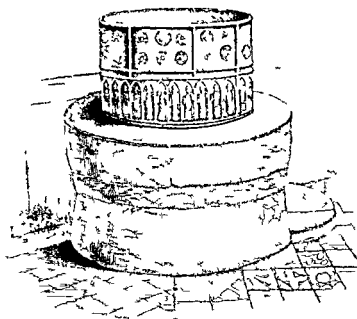
Molding of Piscina

\* "Under the south window of the South Isle, called St. Thomas's Isle, is a monument bearing the portraiture of a person

cut cross-legged in stone, about three-quarters of a yard long, and fixed in the wall." *Ashmole's Berks*, i. 70.

The tower is plain Perpendicular without buttresses, in three stages, divided by strings, on the west side is a small figure in a sunk panel in the parapet. The tower-arch is now blocked up, but ought to be re-opened.

THE FONT is of lead, circular, standing on a massive stone base, it is of transition Norman character, almost Early English, ornamented with small circles of foliage, and with a row



The Font c. 1200

of small figures under pointed arches. There are two other leaden fonts of similar character in the immediate neighbourhood, at Dorchester and Warborough, but this at Long Wittenham is the latest of the three.

The pulpit is Elizabethan, and the seats are partly old and partly modern.

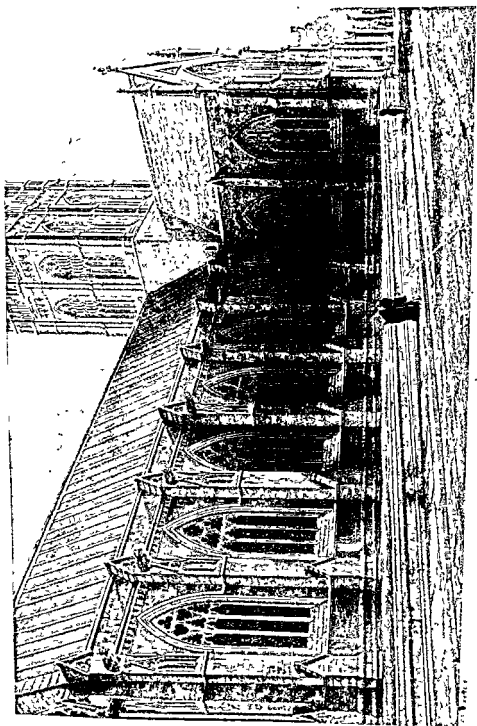
Long Wittenham, or West Wittenham, according to Lysons, "was sometimes called Earl's Wittenham, probably from the family of Plessitis, Earls of Warwick, who inherited the manor from the Sandfords." The greater probability is that its ancient name was derived from Walter Giffard, Earl of Buckingham, one of the commissioners for the Domesday Survey, who granted the church and tithes to the alien priory of Newington Longueville in Buckinghamshire.



We are indebted to the kindness of the Rector of Exeter College, Oxford, for the following authentic particulars from the deeds preserved in the archives of the college

The advowson was conveyed by the prior and convent of the Clunac order at Longueville Giffard in the diocese of Rouen in Normandy, to Walter de Stapeldon, bishop of Exeter, the founder of Exeter College, for the consideration of 100 marks, A D 1320 21 It was appropriated to the college under the authority of Pope John XXII by the bishop of Winchester, his commissary, and confirmed by Pope Clement VI A D 1333 The college was finally inducted by its proctor A D 1355 It is styled the Church of the blessed Virgin of West Wittenham, or Wittenham Comitis Thus seems to have been the first regular appropriation of the living though a claim had been set up by the abbey of Longueville to the appropriation, and tithes are said to have been paid to them by Hugh de Plessy, John de S Elena, and Robert de Sandford, but in a suit promoted against them by W de Brybrook, rector of the parish, the bishop of Salisbury by his proctor decided in the church of St Nicholas, Abingdon, that he had made no appearance and no good claim In this suit the proctor for the abbey was the nominee of the prior of Northampton, who is styled proctor general in England for priories alien The ordination of the vicarage bears date A D 1358, John Biendon vicar, and successor to Richard Pym who was the rector in possession at the time of the appropriation

The manor was purchased by Sir Thomas White, founder of St John's College, Oxford and given by him to his new foundation



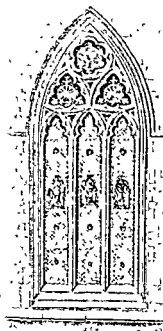
# THE DATE OF THE INTRODUCTION OF THE DECORATED STYLE OF ARCHITECTURE INTO ENGLAND.

ILLUSTRATED BY EXTRACTS FROM THE BURSAR'S ACCOUNTS OF MERTON  
COLLEGE, OXFORD, FROM 1277 TO 1310.

The following particulars extracted from the bursar's accounts, which comprise expenses incurred during the building of various parts of Merton college, have been kindly furnished by the Rev. E. Hobbhouse, fellow of that college, and relate to the chapel or church of St. John the Baptist. The first extract records the dedication of the high Altar in the year 1277, proving that the work was then sufficiently advanced to allow of the services of the church being performed, although subsequent entries shew that it was not completed. The date thus verified is of considerable interest and importance, being one of the turning points in the history of Architecture in this country. The same date was assigned to this building several years ago, in the Glossary of Architecture: the conclusion then drawn from other considerations, has been much disputed, but is now confirmed by the discovery of this document in the archives of the college.

The building is in the early Decorated style, with geometrical tracery in the windows, which is commonly said to have been introduced into England after the commencement of the fourteenth century, although examples are known on the continent twenty or thirty years earlier. It now appears certain that it was adopted in England in the very beginning of the

VOL. II.



Window of Chapel A.D. 1277



View in the Choir



Plan of Window.

reign of Edward I, and was therefore *contemporaneous* with the erection of similar buildings in other parts of Europe. The same will frequently be found to be the case where opportunity is afforded to verify the dates. Foreign antiquaries having been much in the habit of assigning earlier dates to buildings than they can verify. This document also establishes the fact that the building was commenced in the lifetime of Walter de Merton, who died a few months only after the dedication, and it is possible that the design was given by him.

Walter de Merton was the favourite of Richard king of the Romans brother of Henry III, and makes especial mention of him in the statutes of the college. Richard was considered the wealthiest man in Europe of his day, and was connected in various ways with Conrad archbishop of Cologne, one of the electors who came over to conduct him to his new kingdom and crowned him. He may also fairly be supposed to have contributed largely to the building of Cologne cathedral the great work which Archbishop Conrad was then straining every nerve to carry on. It is recorded that he gave 12 000 marks (£8000 a very large sum in those days) to the archbishop in 1256<sup>b</sup> and in 1257 the work was renewed with increased vigour under Master Gerard, but from the gigantic scale of the building its progress was necessarily slow and the choir was not consecrated until 1327. From these circumstances it seems probable that Walter de Merton was acquainted with the design of Cologne cathedral and his chapel is in a style very similar though some what later in detail and on comparatively a very small scale. The original plan has never been completed in either edifice.

For the sake of persons not acquainted with Oxford it may

\* Matthew Paris p 942 says that his treasure was computed in 1257 and he was found able to spend one hundred marks a day for ten years independently of his standing revenues in England and Germany. If this computation is reduced to a equivalent value in our money his property would appear to have been equal to that of the late Marquis of Westminster.

\* Matthew Paris considers this and other presents made by Richard on this occasion as being considered the part of the gift to whom they were given and the spirit of the age

this does not seem very probable but for whatever purpose the money was given the coincidence of date and the character of Archbishop Conrad makes it highly probable that it was spent on the cathedral. Richard resided chiefly at Beckley near Oxford. A concise account of his life

will be found in the Guide to the Architectural Antiquities in the Neighbourhood of Oxford pp 212 213. See also the Chronicon Wikes sub anno Annal Mon. Burton p.376 Henricus Piroch al Antiquities sub anno and Sandford 95.

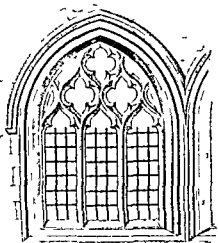
be well to observe that the only part of Merton chapel here referred to is the choir, the transept, or ante chapel, having been added in 1424, with the exception of the noble arches supporting the tower, which are part of the original work. The style of this work is pure Decorated, as will be seen by the sections of the mouldings, and the tracery of the windows. The date assigned by Mr Rickman as the commencement of the Decorated style, is 1307, or the beginning of the reign of Edward II, and this opinion is maintained by some of the highest living authorities, whose conclusions being generally formed with much caution are entitled to great consideration and respect. It is therefore the more necessary to examine carefully the evidence in support of the date of this building, and to compare it with some others of the reign of Edward I, to shew that the Decorated style really was in use in England at that period. The parish church of St John the Baptist, in Oxford, was given by the abbey of Reading to Walter de Merton in 1265, confirmed by the charter of Henry III, and ratified by the bishop of Lincoln, and it was afterwards appropriated to the college on condition that they "should provide a chaplain to perform all those offices to the parish, as the rector before used to do," "and was called the collegiate parish church of St John de Merton," as it still continues. Those who contend that the style of the architecture is not consistent with so early a date, assume that the church was rebuilt by the college about thirty years afterwards, but the bursar's rolls are extant throughout that period, and nearly in unbroken succession to the present time they have been carefully examined and though many other parts of the college were then building it appears clear that the church was partly erected in the lifetime of the founder before these documents began. The frequent mention of small expenses connected with the church and of receipts from the parish shew that it was in constant use throughout the period during which it has been supposed to have been rebuilt. Had this supposition been correct there must also have been a subsequent dedication, but no trace of one can be found between 1277 and 1424, when the transept was dedicated.

to establish the fact in a satisfactory manner, but so many other instances may be referred to that it seems more reasonable to conclude that Mr Rickman was wrong in this one particular notwithstanding his general care and accuracy, than that all these buildings were rebuilt twenty or thirty years after the time of their erection.

The Eleanor crosses are in the Decorated style of rather later character than Merton chapel that they were erected between 1290 and 1300 and were the work of English architects and sculptors has been demonstrated by the valuable collection of records relating to them, edited by Mr Hudson Furner, and presented to the Roxburghe Club by Byniah Botfield Esq. Acton Burnell castle, Shropshire, built by Bishop Burnell in 1274—92 is of Decorated character, though early in the style, St Lethelbert's gate house at Norwich and those parts of the cathedral that were repaired after the riots in 1275 and re-consecrated by Bishop Middleton in 1278 are also of early Decorated work. The parts of Exeter cathedral built by Bishop Quivil in 1279—91 nearly every stone of which may be identified by the valuable and copious fabric rolls of that interesting edifice are of the same character all of these have geometrical tracery in the windows with mouldings and details very similar to those of Merton. The nave of York commenced in 1291 the chapter house of Wells built in the time of Bishop William de Marchia 1292—1302 the monuments of Queen Eleanor in Westminster abbey Archbishop Peckham at Canterbury Edmund Crouchback at Westminster and numerous others all agree in the same general features and details. This list of authorities might be considerably enlarged but these are probably sufficient to establish the introduction of the Decorated style into England as taking place in the reign of Edward I rather than in that of his successor and consequently to throw back the Transition buildings generally to the latter part of the reign of Henry III. This is however contrary to the received theory and even Mr Paley in his recent valuable work on Gothic mouldings has classed those of Transition character as belonging to the time of Edward I.

The latest extract we have selected from the rolls proves that the vestry was building in 1310. An examination of this structure which is situated on the south side of the altar end of the chapel shews that it was an addition to the original

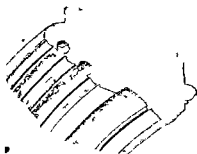
fabric, being built against the buttresses in such a manner as could not have been done if they had not been previously erected. The windows of the vestry have tracery in flowing lines, and of somewhat later character than those of the choir, though the mouldings are almost identical. The doorway which led from the chapel into the vestry is immediately connected with the remains of the sedilia, which have been partly cut away to make room for the monument of Sir Henry Saville. The mouldings of this doorway are very rich, and of somewhat later character than those of the window arches, having the fillets rounded instead of square, and not so bold, and the hollows not so deep. The window-arches of the vestry appear to have been worked from the same moulds with those of the choir itself, there being no perceptible difference between them.



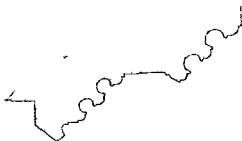
Window of Vestry A.D. 1310



Plan of Window



Moulding of Window arch of Vestry



Section of Arch of Doorway into Vestry

There has been an opening made through the wall for the purpose of looking from the vestry to the high Altar,

set forth, and learned commentators have bestowed great labour in the investigation of the antiquities of Greece or Rome, devoting their especial attention to the ceremonies of idolatrous worship. The antiquities of the Christian Church do not appear to have been regarded as deserving of the like attention, and the details connected with sacred usages still, in great measure, remain in vague obscurity. From these details, however, trifling as they may appear to some persons, much valuable information may be gathered, scarcely less interesting to the student of ecclesiastical history, in their connexion with the progressive changes in ritual usages or ceremonial observances, from the times of primitive Christianity, than to the antiquary who is engaged only in researches into the history of Art. These considerations induce me to hope that the endeavour to supply some detailed notices of ancient ornaments of a sacred nature, especially as they were used in England, with illustrations selected wherever it may be practicable from English examples, may prove acceptable to the readers of the *Archæological Journal*.

The primitive origin of the use of the Pax is to be derived from the practice of the first ages of the Christian Church, when the faithful followed literally the injunction of St Paul to the Corinthians, "greet ye one another with an holy kiss." This custom is mentioned by Tertullian, St. Clement of Alexandria, and Origenes: Athenagoras, in his *Apology for the Christians*, written about A.D. 166, speaks of the solemnity and grave demeanour with which this token of Christian charity was given. The manner in which the ceremony was performed is detailed in the following passage of the *Apostolical Constitutions*, cited by Dr. Milner in his *Notice of the use of the Pax in the Roman Catholic Church*:—"Let the Bishop salute the Church, and say, The peace of God be with you all: and let the people answer, And with thy spirit. Then let the Deacon say to all, Salute one another with an holy kiss: and let the Clergy kiss the Bishop, and the laymen the laymen, and the women the women." During the early times, when men and women were placed in different parts of the church, this custom appears to have continued, and it is

\* *Archæologia*, vol. xx. p. 534.

† *Const. Apost.*, lib. viii. c. 11, apud Coteller, p. 315. The term Pax appears occasionally to have been used to denote

not only the instrument, but the act of salutation. In the *Promptorium Parvulorum* are given "Pax, of kyssynge, osculum pacis: Pax brede, osculatorium."



still observed among the officiating Clergy, as likewise among men and women of the different religious orders, in the more solemn service, called the High Mass. It is performed by the persons placing their hands upon each other's shoulders, and bringing their left cheeks nearly in contact with each other. The precise period when the use of the sacred instrument called a Pax was introduced, has not been clearly ascertained; some have considered it to have been in the time of Pope Innocent I., at the commencement of the fifth century, others have attributed the usage to an ordinance of Pope Leo II., A.D. 676; but Dr. Milner was of opinion that when the sexes began to be mixed together in the less solemn service, called the Low Mass, which seems to have begun to take place in the twelfth or thirteenth century, a sense of decorum dictated the use of this instrument, which was kissed first by the Priest, then by the Clerk, and lastly by the people who assisted at the service, instead of the former fraternal embrace.

No evidence has hitherto served to shew with precision at what time the use of the Pax became generally adopted in England. It is not included amongst the sacred ornaments of which an enumeration is found in the Glossary, attributed to Archbishop Ælfrie, (Cott MS. Julius, A. 11, f. 126 v<sup>o</sup>.) nor is it mentioned in the list of the gifts of Bishop Leofric to Exeter Cathedral, in the times of the Confessor, preserved in a service-book which had belonged to that prelate, now in the Bodleian<sup>e</sup>. The precise import, however, of some Anglo-Saxon terms occurring in that inventory, does not appear to have been ascertained. Early in the succeeding century various ecclesiastical Constitutions were promulgated, in which the ornaments of churches are enumerated in detail, but no mention of the Pax is found in the Constitutions of William de Bley, Bishop of Worcester, which bear date A.D. 1229, or those of his successor Walter de Cantilupe, A.D. 1240<sup>e</sup>.

In the Constitutions of Walter de Gray, Archbishop of York, A.D. 1250, mention is made of the "osculatorium," and in those of John de Peccham, Archbishop of Canterbury, promulgated about the year A.D. 1260, it was ordained that the parishioners of every church in the diocese of Canterbury should be bound to provide certain service-books, vestments,

<sup>e</sup> MS. Bibl. Bodl. Auct. D. 2, 16. This Mon. 1, 221.

various list of sacred ornaments and vestments has been printed by Dugdale,

<sup>e</sup> Wilkins, Conc. 1 pp 623, 666

<sup>e</sup> Council. Latini, tom. xi p. 1475

vessels and ornaments of sacred use, amongst which occurs the "osculatorium"; it is included likewise in the ordinance of Archbishop Robert de Winchelsea, A.D. 1305, as part of the "supellex rei divinæ." By the Synod of Exeter held 15 Edw. I., 1287, during the prelacy of Bishop Quivil, it was ordered that each parish church should be provided with the "asser ad pacem." In the Acts of the Council of Merton, A.D. 1300, it is termed "tabula pacis," as likewise in the following entry in an inventory of precious effects of Edward I., taken in the same year, "una tabula pro pace, in capellâ Regis, cum platis argenti."

The materials employed for the formation of the Pax, and other sacred ornaments, were as various as the symbolical devices introduced in their decoration. The most ancient example hitherto noticed, destined probably, as its form would indicate, to be used as a *tabula pacis*, is the precious tablet of lapis-lazuli, now preserved in the *Salle des Bijoux* at the Louvre, and formerly part of the treasures of the Royal Abbey of St. Denis. It appears to be of Greek workmanship, and presents on one side the figure of the Saviour, with that of the Blessed Virgin on the reverse, wrought in gold curiously inlaid upon the stone. In the collection of enamels in the Louvre a remarkable Pax is to be seen, composed of an ornament originally intended, as it would appear, to serve as a morse, or brooch, used to fasten the cope in front upon the breast; it is ornamented with figures of the Virgin and the infant Saviour chased in high relief. In the possession of Dr. Rock there is also an enamelled morse which had been converted into a Pax by affixing it to a piece of wood which served as a handle: this ornament had probably formed part of the furniture of a parish church in Buckinghamshire, previously to the Reformation. The date of both these examples is about A.D. 1300. In the inventory of the treasures of St. Paul's Cathedral, A.D. 1298, given by Dugdale, is mentioned a "paxillum" covered with silver plates, "per circuitum triphoriatum auro," containing many relics. The *opus triphoriatum* appears to have been a kind of filigree or pierced work, of

which, owing to the intrinsic value of the metal employed, few examples are to be found. Amongst the bequests of Cardinal Beaufort, A.D. 1446, occurs a Pax of gold, "*de-osculatorium pacis de auro*," and one little Pax of the like precious material was found in the treasury of Winchester Cathedral at the surrender. The list of sacred ornaments which apparently composed the furniture of the Royal Chapel, in the reign of Richard II., includes a "*portepax tout d'or*" of the most magnificent description, set with diamonds, pearls, and sapphires; the figure of the Saviour on the cross formed the principal subject. This remarkable Pax weighed 2lbs. 4½oz.<sup>m</sup> Enamel is frequently mentioned as introduced in the decoration of this sacred instrument, as in the inventory of crown jewels, 3 Edw. III., 1329<sup>n</sup>, and that of the treasury of St. George's Chapel, Windsor, 8 Rich. II., 1385, in which is described "*una paxilla nobilis*" of silver gilt and enamelled, with images of the crucifix, Mary and John. More ordinary materials, however, were commonly employed; thus in the inventory of goods of St. Dunstan's, Canterbury, A.D. 1500, occur "*a pax borde of latin (yellow mixed metal) w<sup>t</sup> Marye and John: a crucefyx for a pax borde off copper and gylt<sup>o</sup>.*" Amongst the ornaments given by Archbishop Chichele to All Souls', Oxford, about A.D. 1460, are enumerated Paxes formed of glass<sup>p</sup>. The Pax was very frequently of wood, painted and gilt, such a wooden Pax, of the workmanship of the later part of the fifteenth century, is in the writer's possession. It is probable that in some cases the instrument was called, on account of the material thus employed, a "*pax borde—paxbrede—pakysbred*," &c, but mention is repeatedly made of *pax bordes* of metal, and the term *board*, according to its derivation from Ang. Sax. *bræde*, was properly used to imply a broad or tabular surface of either metal or wood.

The subjects most commonly introduced as the principal decoration of the Pax are the Crucifixion, with the Virgin and St. John standing at the sides of the Cross; the representation of the Trinity, the Annunciation, Adoration of the

<sup>m</sup> Kalend. of Exch III., 314

<sup>n</sup> "*j pax deoscultor' arg' aym' cum uno crucifixo.*" *Archæol.*, vol. x. p. 250

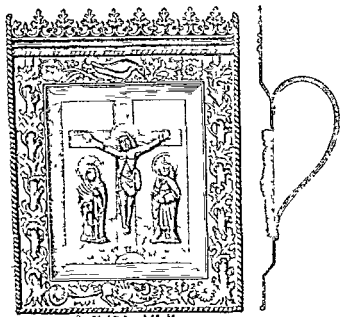
<sup>p</sup> In this instance the crucifix appears to have been used in place of the tablet, the usual form of the Pax. At Durham

Abbey the cover of the *Textus*, or Book of the Gospels, served as a Pax. *Antiqu. of Durham*, p. 11.

<sup>q</sup> "*j paxys de vitro*" *Gutch, Coll. Cur II.* 257.

Magi, the Baptism of the Saviour, the Mater dolorosa, and occasionally figures of Saints, as St Martin, St. Sebastian, &c. in allusion, probably, to the Saint in honour of whom the church, where such ornaments were used, had been dedicated

\* Amongst the curious ornaments preserved at New College, Oxford, comprising the remains of the precious mitre be-



Pax New College Oxford with a Sec. on showing the profile of the handle

queathed by the Founder, a pontifical ring and other relics, a Pax of silver parcel-gilt is to be seen, of which a representation is here given, as an example of the usual form of this instrument and the adjustment of its handle

It measures  $5\frac{1}{2}$  in by 3 in and one tenth The character of ornament indicates that it was fabricated about the times of Henry VI., or perhaps rather later in the fifteenth century The ornamental border composed of the ragged staff, or *bâton escotté*, occurs frequently in illuminations of that period The Pax, of which Dr. Milner gave a representation in the *Archæologia*, supplies another example, presenting likewise the subject of the Crucifixion, it had been preserved by the Roman Catholics in the neighbourhood of Wolverhampton, with other objects of sacred use which had escaped the general prohibition at the time of the Reformation

On the second seal of St. Bernard the Pax is singularly introduced, as it would seem, with some symbolical import. It appears by his letters to Pope Eugenius III. in the year 1151, that he had been obliged, in consequence of forgeries of his seal, to cause a new one to be made bearing his figure and name. The matrix is now preserved in the Museum of Antiquities at Rouen, and a representation of it has been published, with a descriptive notice by M. Deville. The abbot of Clairvaux appears in this portraiture in the monastic dress, his head tonsured and bare, for St Bernard strongly reprobated the vain desire of abbots in his times to assume the mitre: in his left hand he bears a pastoral staff with a plain crook, and in his right hand an object which, there can be little doubt, was intended to represent the Pax with the handle usually adapted to it: Mabillon, however, supposed this object to be a book, and M. Deville at first conjectured that it might be a church door<sup>a</sup>.

Le Brun, as Dr. Milner stated in the observations to which reference has been made, attributed the general disuse of the Pax to certain jealousies which were found to arise amongst individuals about priority in having it presented to them. This remark may deserve notice as affording an illustration of the passage in Chaucer's *Canterbury Tales*, where speaking of the seven deadly sins and of pride, the general root from which they spring, he says, "ther is a privee spice of pride, that waiteth first to be salewed, or he wol salew, all be he lesse worthy than that other is; and eke he waiteth to sit, or to go above him in the way, or kisse the Pax, or ben encensed, or gon to offring before his neighbour, and swiche semblable thinges." The Pax was not amongst those ornaments of churches which were at first suppressed at the Reformation. Its use was prescribed by the Royal Ecclesiastical Commissioners of Edward VI, and even rendered more ostensible than it had previously been, as appears by the Injunctions published at the deanery of Doncaster, A.D. 1548, ordaining that "the Clarke shall bring down the Paxe, and, standing without the church-door, shall say loudly to the people these words, This is a token of joyful peace, which is betwixt God

<sup>a</sup> "Je crois y reconnaître une porte d'église, divisée en deux vantaux par une colonnette qui est surmontée de son chapiteau"—Bulletin de la Société d'Emula-

tion de Rouen, 1838.

<sup>r</sup> Expl. litérale de la Messe 1 595

<sup>s</sup> Persone's Tale, de vij Peccatus

and men's conscience Christ alone is the peace maker, which struttly commands peace between brother and brother And so long as ye use these ceremonies, so long shall ye use these significations<sup>t</sup>”

ALBERT WAY

## SOME OBSERVATIONS UPON THE "DANSE MACABRE," OR DANCE OF DEATH

IN EXPLANATION OF A PASSAGE IN 'THE KNIGHT'S TALE' OF CHAUCER

THERE IS NO subject in the whole range of mediæval art of greater interest, nor one the origin of which is involved in greater obscurity, notwithstanding the vast amount of antiquarian learning which has been expended on its investigation, than the so called Dance of Death Its history yet remains to be written, and the learned dissertation of the late Mr Douce, valuable as it must ever be to all inquirers into the subject, can, in spite of the great labour and erudition displayed in its pages only be regarded as a collection of materials towards such history" May the following observations be considered no unworthy addition to the materials so industriously accumulated by my late accomplished friend

They are intended in the first place to clear up a passage in Chaucer, which defied the ingenuity of Tyrwhitt and thereby, in the second place, to shew that the Dance of Death was a subject perfectly familiar to the English at the time when the Canterbury Tales were written The passage to which I allude is contained in "The Knight's Tale," and forms a portion of that in which Chaucer describes

"The portreyture that was upon the wall  
With a temple of mighty Mars the rede"

Chaucer is represented both by Warton and Tyrwhitt as

Every Pillere the Temple to sustene,  
 Was tunne gret of Iryn bryght and schene  
 There saugh I ferst the derke Imagynyng  
 Of Felonve, and all the Compassyng,  
 The crewel Ire, red as ony glede  
*The Pikepurse* and eke the pale Drede,  
 The smylere with the knyf under the Cloke,  
 The scheppen brennyng with the blake smoke  
 The tresoun, and the murdering in the bed  
 The open warre with woundis al bebled  
 Conteke with bloody knyfe, and sharpe Menace,  
 Al full of cheryng was that sorv place  
 The Sleer of himself vits saugh I there,  
 His Herte blod hath I tbede al his here,  
 The nyl ydreven in the schode aright,  
 The colde Deth, with mouth grynge uprigh  
 In myddis of the Temple sat Myschaunce,  
 With Discomfort and sorv Countenaunce  
 Yit saugh I Wodeness lauging in his rage,  
 Armed Complaynt, Outes, and fers Corrige  
 The Careyn in the bosch with Throte redre  
 A thousent slevn and not of Qualm ystorve  
 The Tyrunt with the prey le Force vraft,  
 The town destroyed, there was nothing left  
 There saw I brent the Schepis Hyposterys  
 The Hunter strangled with the wilde Berys  
*The Sowre fretyn the Chil ryght in the Cradil,*  
*The Cook yscaldit for al his longe la lyl*  
 Nought was forgottin by the inform of Mart  
*The Carter over red yn with his Cart,*  
*Undir the Whel full low he lay a loich*

There are some lines in the foregoing description of the very highest order of poetry, while on the other hand there are some which, if perused without that key to the allusions they contain, which it is the object of the present communication to furnish, seemed to Tyrwhitt so unworthy of the rest, that in spite of his prejudice in favour of Chaucer he felt bound to confess their inferiority, and his own ignorance of their meaning. "The Pikepurse," he observes in one of the notes, "I am sorry to say is Chaucer's own." In another, he goes on to remark, "I know not what to think of the two following lines

description of the old Romancers. The lines are in all the MSS."

And well they may be. For I think there are few of my readers, who have made the Dance of Death the subject of their attention, however cursorily, who will not remember how frequently the pick-purse, the cook, "the carter over ridden with his cart," &c. figure in that remarkable pageant-like work of art, who will not see that in describing the paintings which decorated the temple of Mars, Chaucer drew not merely from Statius, or Boccaccio, but also from his memory of some Dance of Death which he well knew would be recognised by his readers.

Read by this light we may point to the passages in question as being 'Chaucer's own;' not indeed in any apologetic spirit, but with a feeling of admiration for the poetical and graphic skill with which he has contrived to graft so popular a representation on so classical a fiction\*.

I am at present unable to state, that any work, such as the painting in the church-yard of the Innocents at Paris, or the Dance of Death pictured in "Poule's", positively existed in this country at the period when Chaucer wrote<sup>2</sup>; Mr. Douce, however, has expressed an opinion on the authority of a poem ascribed by him to Walter Mapes, that it is not unreasonable to infer that paintings of the Macabre dance were coeval with that writer, though no specimen that now remains will warrant the conclusion. He pointed out, however, an allusion to the dance in question, in the vision of Piers Ploughman,

"Deeth cam dryvyng after,  
And al to duste passed  
Kynges and knyghtes  
Kaysers and Popes, &c" (1424 ed Wright).

and I may add, that when on the eve of the publication of his learned dissertation, I called his attention to the existence of this striking allusion to a Dance of Death in one of Chaucer's

\* I have not considered it necessary to occupy space by referring to the various series of the Dance of Death, in which figures of the thief, cook, waggoner, &c. severally occur. They will readily be found upon reference to the dissertation by Mr. Douce to which frequent allusion is made in this paper.

<sup>2</sup> Engraved by Hollar in Dugdale's

Monasticon Anglicanum, Ed. 1673, vol. ii p. 368

<sup>2</sup> There is a painting of the Dance of Death on the screen of the choir of Hexham church, Northumberland, executed apparently about the time of Henry the Seventh. This curious relic is wd. by of an engraving



most admired productions, I well remember his expression of surprise that while travelling far and near in accumulating his extensive materials for the history of the Dance, he should have entirely overlooked so evident a description, as that which he at once recognised in Chaucer's lines.

WILLIAM J. THOMS.

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## DECORATIVE PROCESSES CONNECTED WITH THE ARTS DURING THE MIDDLE AGES.

### ENAMEL.

A VERY interesting field of enquiry presents itself to the student of mediæval antiquities, in the artistic processes, now obsolete or imperfectly practised, which formerly contributed to give to the decorations, utensils, and various objects of sacred or ordinary use, a character of originality and elegance, devoid of any high perfection in proportion or design, but sufficient to render the examples, which have been preserved to our days, in no slight degree attractive. The investigation of the origin and progress of these arts during successive centuries is a research not merely curious in itself, shewing how they were derived by more remote tradition from Greece or Egypt, or in more recent times from the East, from Italy, or other countries, through the medium of commercial and political intercourse; but taken in an extended view, it may assist the student in forming a just apprehension of the progressive influence of those international relations, and their power to modify the prevalent tastes and character of nations. Amongst the artistic applications of ornament, there is none perhaps more deserving of attention than the art of the enameller, on account of the high antiquity of its origin, its attractive character, and the infinite variety of purposes, connected with the refinements of progressive civilization, to which it was applied.

condemned to the crucible, some notion, however, of their perfection may be derived from the examination of enamelled works, formed of less precious materials, and preserved in various public and private collections. In our own country, indeed, it is to be regretted that no sufficient exhibition of the enamelled works, produced in different countries at various periods, has hitherto been rendered available to the public. The revived demand for works of this nature renders it highly desirable that the artificer should have ready access to a series of examples the practical utility of which would not be less fully appreciated, than their interest in connexion with the history of art.

The limits of the present notice will not permit of a detailed enquiry into the speculations respecting the use of enamel in times of remote antiquity, in which some writers have indulged. The Asiatics appear indeed to have preserved to the present time the various processes with which the mediæval enamellers in western Europe were acquainted, and it is not improbable that the art had found its way even to our own shores at a very early period being transmitted from the East by the migratory tribes who penetrated into the remotest parts of Europe, and that after the lapse of several centuries when scarcely a trace remained of the primitive tradition this beautiful art was a second time introduced from the East into France and England.

A remarkable observation of Philostratus merits especial consideration in connexion with this subject<sup>a</sup>. He was a native of Athens who flourished during the reign of Severus in the earlier part of the third century and during his later years taught rhetoric in Rome. In his graphic description of the chase, he depicts the gallant hunters and steeds bearing harness enriched with gold and various colours. For, he remarks the barbarians of the regions of the ocean are skilled as it is said, in fusing colours upon heated brass which become as hard as stone and render the ornament thus imputed durable<sup>b</sup>. The

<sup>a</sup> This curious passage has been noticed by Buonarrotti in his Osservazioni storiche sopra alcuni Medaglioni and by M. Potter in the valuable text of Willems's *Monumens Inédits* tome p. 22.

<sup>b</sup> Ἀργυροχαλκόν καὶ σκευὰ καὶ χρυσὸν καὶ ἄλλα. Ταυτὰ φασὶ τὰ χρώματα τοὺς ἐν οὐκ ἀπὸ βαρβάρων εἶχε τῷ χαλκῷ δακρυῖ τὰ δε συνίστασθαι καὶ ἄθροισθαι

καὶ ὥστε ὡς ἐργάσηται. Imag. num.<sup>1</sup> lib. i. c. 28. ed. Jacobs. Lips. 1870 p. 14. Olearius remarks in his annotation on this passage that the Celts intelligently perceived that the Ocean and Hecate serves that the expression seems to denote the British that the labours of the coast of Gaul.

examination of the earliest ornaments of bronze or mixed metal, discovered in Britain, seem to corroborate the supposition that the Sophist here alluded to an art analogous to enamelling. Besides the beautiful enamelled vessel brought to light in 1835, in one of the Bartlow Hills; by the late Mr. Rokewode<sup>s</sup>, which is apparently of Roman workmanship, and small ornaments found in several places of Roman occupation, there have been discovered in various parts of England ornaments enriched with vitrified colour, which bear no analogy to Roman works in the character of design. It is remarkable that not a few of these relics appear to have been formed to serve as decorations of harness, in accordance with the statement of the Sophist, but until some collection of our earlier antiquities shall have been formed and arranged in series, no positive assertion can be offered in regard to this curious subject. It may be well to direct the attention of those who take an interest in the enquiry, to investigate the precise nature of the *opus Anglicanum*, which has not hitherto been ascertained; it appears to have been a certain kind of decoration, mentioned by ancient writers as most highly esteemed, and, possibly, analogous to that produced by the barbarians of the British isles or neighbouring regions, in the third century, which called forth the commendation of Philostratus.

The metals capable of being employed as a ground for enamel are gold, silver, and copper, brass being of too fusible a quality. No course of experiments has hitherto made known the substances of which ancient enamels were composed, or the proportions in which they were employed. a few ancient recipes for compounding enamel have been discovered, and one of the most interesting is given as an appendix to this notice. It may here suffice generally to state that the colourless paste, which forms the base consists of oxides of lead and tin, fused with silice, in certain quantities the opaque qualities being given by the oxide of tin whilst various colours are produced by the addition of other metallic oxides, thus from copper green is obtained, red from gold or iron and blue from cobalt. The use of this last mineral and the exquisite colour produced from it seem to predominate to a remarkable extent in the earlier enamels, the field of which is almost invariably enriched with the brilliant hue of the substance called smalt a word which appears to give the clue to the derivation of the term Enamel.

There can be little doubt that the ornament called in Italy *smaltum smaldum* and *esmalctum* was enamel. It is very frequently mentioned in lists of the rich benefactions of the Popes as early as the seventh and eighth centuries given by Anastasius as likewise in the Chronicle of Casino printed by Muratori in which may be found a very curious account of the golden *tabula* or altar front set with *smalta* and sacred ornaments of metal enriched with superficial colours and figures described as productions of Greek art, procured from Constantinople about A D 1058. In France it was termed *esmail* in England *amell* *emal* *esmal* or *enamel* and in Germany *Schmelze*. Menage Skinner and Wachter seem to agree that the derivation of these terms is to be sought in the German *schmelzen*, to melt. The more remote origin of the word must be left to the research of the etymologist who will not fail to institute a comparison with the Greek *μάλδω* to melt the *maltha* described by Pliny and the Hebrew *חַמְלָה* *hasmale* translated by St Jerom *electrum* and by some interpreted as implying enamel.

Enamel was employed during the middle ages for the decoration of metallic surfaces by means of various processes distinct from one another, although they produce nearly one and the same effect. In some cases the different colours introduced were applied in a manner not very dissimilar to mosaic work, slender lines of filigree were attached to the surface of the plate these were bent and fashioned so as to form the outline of the design the intervening spaces were then filled in with the desired colours, probably in a pulverized state and the plate was then exposed to a degree of heat, sufficient to fuse the enamel paste without affecting the metal. The face of the work was afterwards ground and polished down. The few existing examples of this mode of operation which remain consist of enamels on gold, such as Alfred's jewel and a small number of specimens of various dates. In this process each colour was separated and kept distinct from that which adjoined, by means of the little metal thread which traced out every portion of the design, this operation must have been tedious and uncertain and a similar effect was produced by another process which seems to have been most commonly adopted. It is termed in France technically *champlevé* implying that the field of the metal was removed or tooled out leaving certain slender lines which serve in place of the filigree to keep one coloured enamel distinct from another, and to define the outline and chief features of the design. The metal plate in this instance which in almost every known example is of copper was chiseled out in the same manner as a wood cut prepared for printing with letter press the crevices or cavities excised on the face of the metal served to receive and hold firmly the enamel with which they were filled by means of fusion the face having been polished the lines of metal were gilded and thus produced an effective appearance as contrasted with the bright colours to which they served as an outline. The thickness of the metal gave great durability to enamelled works of this

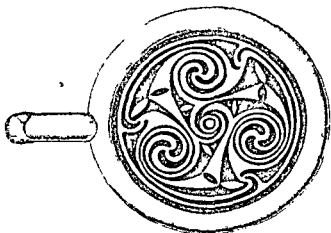
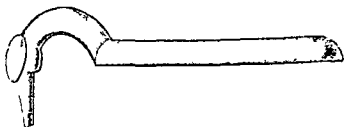
between the *champlevé* mode of operation, and the surface enamels of the fifteenth and sixteenth centuries may thus be characterized. The design was chased in the lowest possible relief or even in simple lines on the face of a plate, usually of silver, a transparent coat of variously coloured enamel was then laid over it, no lines of metal being exposed, and the design was indicated and defined by the work beneath seen through this transparent medium. This kind of enamelling appears to have been practised in perfection towards the later part of the fourteenth century and I have been led by careful observation to conjecture that it was first devised by the artificers of Italy. Works of this description frequently exhibit a remarkable perfection in the use of a great variety of colours which small as the subject may be are perfectly distinct, as if laid on with the brush. It is not easy to imagine how the degree of heat requisite to fuse the enamel and fix it upon the plate could be employed without disturbing the precise arrangement of colours and blending them together in motley confusion. The chased metal plate coated with transparent enamel seems to have led the way to the art of superficial enamelling in opaque colours or rather colours laid upon an opaque ground whereby the metal plate was entirely concealed. These were applied at first to plates of considerable thickness in order to support a greater degree of heat and the surface of the earlier examples sometimes appears embossed the enamel being laid on so thickly as to produce a slight degree of relief. The ornaments, jewels and other details are also considerably raised by means of little semi globular silvered spangles overlaid with brilliant transparent colour which gave to them the appearance of gems. Work of this description is technically termed in France *à paillettes*.

earlier half of the sixteenth century, (apparently of French and Flemish workmanship,) are sufficiently numerous, although specimens in fine preservation now produce very large prices; some of them are of considerable dimensions, and they exhibit curious details of costume, armour, and architecture, bearing a close general resemblance to the woodcuts and illuminations of the period. The reverse of the plate is invariably covered with enamel of mottled or simple colour, the intention of which was to prevent the warping of the plate to any great extent, when exposed to the fire. The enamel in the earlier works of this nature is, however, laid on so thickly, that the face is usually found to be more or less convex, in consequence of the action of heat to which it had been exposed.

The perfection of the superficial process appears to have been due to the encouragement which was bestowed upon this as well as many arts of decoration by Francis I., who established a royal manufactory of enamels, and by the introduction of Italian artists and works of art, gave to the productions of the enamellers of Limoges excellence of design, as well as elaborate execution and skill in the application of colours. At first the vitreous pigments were chiefly of an opaque quality, but brilliant transparent glazes of colour were quickly after introduced, sometimes laid with most gorgeous effect on a silvered ground, or worked up with shadings produced by dark lines, rivalling almost the depth of tone and harmony of colouring displayed in painted glass.

The chief variations of process employed by enamellers during the middle ages having thus been briefly described, a detailed account of certain characteristic specimens, especially those which exist in England, may, as it is hoped, prove acceptable to those who take an interest in the investigation of ancient art.

every other respect, were furnished with a kind of handle or hook. The annexed representations give an exact idea of their form. They were ornamented with coarse red and white



vitreous pastes or enamels fixed by fusion in cavities chased out on the surface of the metal. The other two precisely similar to each other in the enamelled ornament which is of a cruciform fashion measure in diameter  $2\frac{1}{2}$  in. and differ from the first in having no hooks attached to them. The close similarity of the peculiar design of the ornaments to those which characterize the illuminations in the Durham Book of the Gospels Cotton MS Nero D 4 written about A D 686 and in the Psalter Vesp A 1 supposed to have been brought into England by St Augustine A D 590 but written probably at a somewhat later period would lead to the conclusion that these enamels were works of the sixth or seventh century. It must be noticed that an enamelled ornament precisely similar in fashion and adjustment was found placed near the shoulder of a skeleton interred under a low or barrow on Middleton moor Derbyshire. Burial in tumuli.



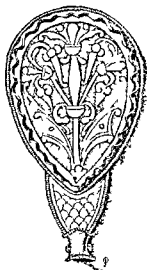
appears however to have continued as late as the eighth century. Several curious brooches have been discovered in England, chiefly in tumuli, in the formation of which coloured vitreous paste was employed, combined with gold filigree work. It is difficult to determine whether they are to be considered as enamels, or precious mosaics, analogous in workmanship to certain ornaments of the Carlovingian era which have been found on the continent and in England: representations of several brooches of this description, found in barrows in Kent, have been given by Douglas in the *Nenia*, and a beautiful specimen is preserved with his collections in the Ashmolean Museum.

One of the most interesting relics of enamelled art which exist in England is the gold ring of Ethelwulf, king of Wessex, A.D. 836—838, father of Alfred the Great. It was found in the parish of Laverstock, Hants, in a cart-rut, where it had become much crushed and defaced<sup>a</sup>. The original form of this remarkable ring is here represented; its weight is 11 dwts, 14 gr., and the cavities chased on its surface are filled up with a glossy bluish-black enamel. Ethelwulf became late in life a monk at Winchester, where he had been educated, and died there. There seems to be no reasonable ground for questioning the appropriation or authenticity of this ornament, which is now preserved in the medal room at the British Museum. It may deserve observation that this king resided during a year at Rome, and espoused a French princess, Judith, daughter of Charles the Bald. Some persons have been disposed, in consideration of these circumstances, to regard this ornament as of foreign workmanship, there is, however, no appearance in the details of ornament which would cause a doubt of its having been the work of a Saxon artificer. A second gold enamelled ring of this period, of elegant design, was discovered in Caernarvonshire, inscribed with the name ALUSTAN, which, as Pegge conjectured, belonged

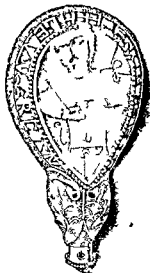


to the bishop of Sherborne of that name, A D 817—867, who was the chief counsellor of Ethelwulf<sup>1</sup> These relics supply admirable illustrations of the *champlevé* process, as practised in the ninth century

More precious even than the ring of Ethelwulf is an example of a somewhat different process of enamelling upon gold, the jewel of Alfred, now preserved in the Ashmolean Museum at Oxford This ornament was discovered in 1693 near Athelney abbey, in a part of Somersetshire which had often been visited by Alfred and to which he had retreated when worsted by the Danes A D 878 It is formed of gold elaborately wrought in a peculiar kind of filigree mixed with chased and



Rev. ras



Alfred's Jew Ob. ras



Profile

engraved work The legend round the edge of the jewel  
 ✠ AELFRID MEC HEHT CEVARCAN (Aelfred ordered me to be wrought) is cut in bold characters the intervening spaces being pierced so that the crystal within is seen<sup>k</sup> The face is formed of a piece of rock crystal four tenths of an inch in

<sup>k</sup> Archæologia vol iv p 47

<sup>k</sup> A full account of the numerous conjectures as to the use for which this jewel was designed and the import of the figure which forms the principal ornament has been given by Mr Duncan in the catalogue of the Ashmolean collection Representations of it were given by Dr Musgrave in the Transactions xx. 441 and by Mr Jones in the same work

464 Long Sept Thes pp vii 147 and several other authors It has formed the subject of a beautiful illustration in the Transactions of the Society of Antiquaries of London which by his obliging permission the representations here given have been taken and carefully compared with the original under the accurate eye of Mr O. J. Jewett

thickness, under which is placed the singular enamelled subject, of which no satisfactory explanation has hitherto been given, it has been supposed to be a representation of the Saviour, St Neot, St Cuthbert, or of Alfred himself. The workmanship is very curious the design was first traced out in filigree attached to the face of the plate of gold, the intervening spaces were then filled up with vitreous pastes of different colours, so that at first sight the work appears to resemble a mosaic but there can be little doubt that the colours were fixed upon the plate by fusion. The ground is of a rich blue coloured probably by means of cobalt the face and arms are white slightly shaded, the portions which in the woodcut are shaded diagonally are of a pale translucent green, and those which are hatched with perpendicular lines are of a reddish brown. The vitreous pastes in this instance are semi transparent and of a crystalline crackly appearance, resembling some specimens of quartz. The rarity and great value of works of this description render it impracticable to ascertain by analysis the precise nature of this kind of enamel, applied in all known examples to gold alone and evidently differing in composition from enamels of more common occurrence, executed upon copper.



The late Mr Petrie informed me that an ornament, enriched by a similar process of art had been found in the neighbourhood of Worthing. A convex brooch of gold filigree set with pearls and a central enamelled ornament precisely similar to Alfred's jewel in the mode of execution was found in 1840, about nine feet beneath the surface, in Thames street London. A similar ornament of most rich and elaborate workmanship, is preserved with the Hamilton gems in the British Museum but no record of the circumstances connected with the discovery has been found. The enamelled compartment in the centre is of cruciform design elegantly foliated and enriched with various colours, the border being set with pearls and enamels of smaller size, alternately. This beautiful brooch measures in diameter 2 in and four tenths. In these examples it appears certain that the colours were fixed upon the gold by

<sup>1</sup> It is in the possession of Mr C R Smith who has cited an account of it to the Society of Antiquaries. See *Archæologia* vol xx x pl x

exposure to heat, and that they may with propriety be regarded as enamels.

The generally received opinion has been that enamels of this description were of oriental fabrication, and it is very possible, as Sir Francis Palgrave has suggested, that the enamelled portions of ornaments, such as the jewel of Alfred, were brought from the continent, either by way of Rome, or through that more direct intercourse with the East of which evidences might be adduced. There appear indeed to be certain grounds for the conclusion that works of this kind, exhibiting strong marks of the influence of oriental art, were produced in early times both in England and France, but it must be admitted that enamels unquestionably of Byzantine workmanship, exhibiting the conventional details of symbolism attributed to the Eastern Church, and bearing Greek legends; are identical in the peculiarities of construction with the specimens here noticed, as existing in England. Such, apparently, are the more ancient parts of the *pala d'oro*, the decoration of the high Altar at St. Mark's, Venice, executed at Constantinople, A.D. 976, by order of the Doge Pietro Orseolo<sup>m</sup>. A small portion of this *pala*, as it has been asserted, formerly in the De Bruges collection at Paris, may now be seen in the series of enamels open to public inspection at the Museum of Economic Geology, Craig's-court, Charing Cross. It is an exquisite work upon gold, representing St. Paul, as indicated by the inscription—*Ο ΑΠΙΟC ΠΑΥΛΟC*—the letters are arranged in a perpendicular line. In the peculiarities of the process of art this remarkable little specimen precisely resembles the Alfred jewel. The most precious example, however, of Byzantine enamels of this description, which I have had occasion to examine, is the representation of St. George, formerly in the cabinet of the duke of Modena, and now preserved in the choice collection of the Comte de Pourtalès Gorgier, at Paris<sup>n</sup>.

The precise period to which we may assign the establishment at Lamoges of a school of enamellers, whose earlier works exhibit evidences of Byzantine influence, has not been ascertained.

<sup>m</sup> Representations of the *pala* are given by Cicognara, *Palbreche di Venezia. Figure principali dell'Europe*.

<sup>n</sup> The cross discovered in Denmark, in the tomb of Queen Dagnar, who died A.D. 1215, appears to be of this peculiar kind of

Byzantine work. It is now preserved in the Royal Museum at Copenhagen. See Petersen's account of this curious relic, and remarks on the intercourse between Constantinople and the North, *Annal for Nordisk Oldkyndighed*, 1862, p. 17.

The Abbé Texier, whose learned Historical Essay on the Artists of Limoges affords the most valuable information hitherto published on the subject of Enamel<sup>o</sup>, supposes that the art was introduced from Constantinople into France by way of Venice, towards the close of the tenth century. The artificers of Limoges appear to have excelled in the art of enamelling, and during a long series of years their productions were highly esteemed in many countries of Europe. A document dated A D 1197, shews that even in Italy their works were not unknown<sup>p</sup>. Of the esteem in which they were held in England a curious evidence is supplied by the *Constitutions of the bishops of Worcester*, Walter de Bleys, A D 1229, and Walter de Cantilupe, A D 1240, respecting the ornaments and vessels to be provided for every parish church, in which it was ordained that the Eucharist should be reserved in a pyx formed either of silver, or ivory, or of the work of Limoges, "*de opere Lemovicensi*"<sup>q</sup>. Dr Rock possesses a pyx of this period which had been used for that purpose in a parish church in Buckinghamshire, as he has reason to believe, previously to the Reformation. Of precisely similar form is the pyx in the possession of Mr S P Cox, of which a representation is given. The field is partly of an intense blue colour, produced probably by cobalt, a pale green being



Pyx de ms<sup>o</sup> de S P Cox Esq. Diam 4 in.

<sup>p</sup> *Memoires de la Société des Antiquaires de l'Ouest*, Poitiers 1812, p. 101.

<sup>q</sup> The following item occurs in a charter of that date, cited by Ughelini, *Italia Sacra*, VII 1274. "*Duas tabulas æneas super auratas de labore Limogio*"

<sup>r</sup> Wilkins's *Conc.* i pp. 623, 666. In the visitation book of William, dean of Salisbury, A D 1220, it is stated that at Wokingham, Berkshire there was found "*crux processionalis de opere Lemovicensi*" and in the chapel of Hurst, in the same county, "*pyx dependens super altare*

*cum Eucharistia, de opere Lemovicensi*," (*sic*). Amongst the feretra or shrines in St. Paul's, A D 1298, are enumerated "*duo coffra ruber de opere Lemovicensi*" as likewise candlesticks of copper and a cross "*de opere Limoceno*" Dugd Mon iii 31. Amongst the gifts of Gilbert de Glanville, bishop of Rochester, 1185—1214, are enumerated "*coffres de Limoges*" Reg Roff 121. Prior Helyas gave also to Rochester cathedral "*bacinus de Limoges, qui sunt cotidie ad majus altare*

the only other colour which is introduced. It measures in diameter  $2\frac{1}{2}$  in by 3 in in height, not including the cross. Enamel was employed in the enrichment of every description of sacred ornament. An example of very elegant design is preserved in the cabinet of antiquities, in the king's library at Paris, it is one of the vials or cruets, used to contain the wine and water for the service of the mass, termed *amulæ* or *phialæ*, and in French *burettes*. The height of the original measures 6 in.



Eure in Bibl du Roi Paris

Plates of enamelled work were also much used in ornamenting the bindings of the *Textus*, or other books of sacred use, a curious example is here given, which exhibits a representation of Abraham receiving



bread and wine from Melchizedek, he is armed in a hauberk worn over the gambeson, and wears a helmet with a nasal

This little work, which is to be seen at the Louvre, may be assigned to the close of the twelfth century, and affords a specimen of the *champ levé*, or chiselled process, combined with filigree, which is introduced in forming the quatrefoils in the upper and lower borders of the plate.

Numerous processional crosses and crosiers still exist, of the work of Limoges. It was customary to deposit the crosier in the tomb of the prelate to whom it had belonged, and several interesting examples have thus been preserved. The most remarkable work of this kind is the crosier discovered in a tomb at Châtres cathedral, and attributed to Ragenfrois, bishop of that see, who died A.D. 941. It bears the inscription *FRATER WILLIELMUS ME FECIT*. The design is exceedingly elaborate; the costume and ornament shew that it is not more ancient than the twelfth century. This relic was purchased by the late Mr. Donce, and by him bequeathed to Sir Samuel Meyrick, in whose collection at Goodrich court it is now preserved\*. By the kindness of Mr. Shaw I am enabled here to offer a representation of a crosier of somewhat less beautiful design, which forms part of the collection of Mons Duguay at Paris\* (see next page). In almost all these works the enamel of the field is of that rich blue which indicates the use of cobalt.

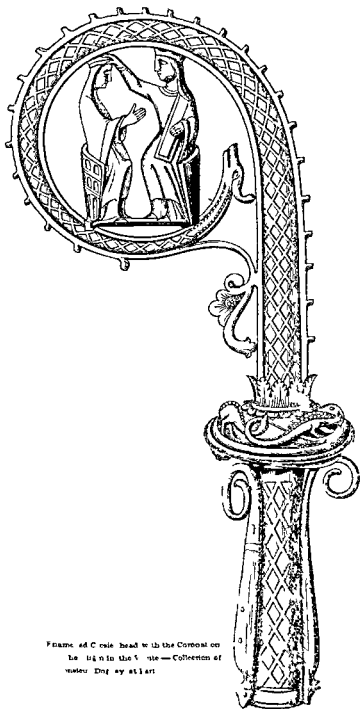
Watson cites a passage in a metrical Romance, descriptive of a tomb enriched with "golde and limaise." The work of Limoges was frequently rendered available in the construction of sepulchral memorials. The enamelled tombs and effigies of Philippe de Dieux, bishop of Beauvais, who died 1217, Alix, countess of Brittany, wife of Peter Mauclerc, and of Simon, archbishop of Bourges†, may be noticed as remarkable examples. They were destroyed during the last century, and the only enamelled effigy in relief now existing in France, is the figure of one of the sons of St. Louis, who died A.D. 1247, now to be seen at St. Denis. The splendid enamelled portraiture of Geoffrey, earl of Anjou, who died A.D. 1149, is perhaps one of the choicest examples to be found in France.

\* Willemin has given an excellent representation of this crosier in the *Monuments Inédits*. See also *Gent. Mag.* N. S. vol. 158.

† This woodcut, as well as that which represents the pyx belonging to Mr. Cox, form part of the illustrations of Mr. Shaw's

beautiful Series of "Dresses and Decorations," and I am indebted to his kindness in enabling me to present to our readers these interesting examples.

† Representations of these tombs may be seen in Goussier's collection of drawings of foreign monuments, in the Bodleian.



Frame of Circle head with the Coronet on  
 the Lion in the Vase — Collection of  
 various Drawings at art



It is a flat tablet, measuring about 25 in by 12½ in, which formerly was affixed to the wall in the cathedral church of St Julian at Le Mans, where he was interred<sup>u</sup>

About the year 1276, the enamelled work of Limoges was so highly in repute in England, that an artist of that city, "Magister Johannes Limovicensis," was employed to construct the tomb and recumbent effigy of Walter de Merton, bishop of Rochester. The monument was despoiled of the enamelled metal at the Reformation, but the accounts of the executors supply the items of expenses incurred in sending a messenger to Limoges, and conveying the tomb from thence, accompanied by Master John, to Rochester<sup>x</sup>. The only enamelled effigy now existing in England is the figure of William de Valence, in Westminster abbey<sup>y</sup>, he died A.D. 1296, and there can be no doubt that this highly curious portraiture, if not the work of Master John, who might have been employed in consequence of the previous display of his skill at Rochester, was produced by an artist of Limoges.

Having now endeavoured to trace the practice of enamelling from the earliest times to the close of the thirteenth century, a period when all the decorative arts were carried to a great degree of excellence, I shall reserve for a future occasion some further notices of the enamelled works of later times, and of progressive modifications of the process which ultimately led to the production of the exquisite paintings executed by Léonard Limosin and the artists who were established at Limoges, under the influence of the times of Francis I.

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The following document the most ancient recipe for the composition of enamel hitherto noticed, is preserved in the British Museum in one of the Sloane MSS which appears to have been written in England in the earlier part of the fourteenth century. It deserves observation, as indicating that

English artificers about that period were not unskilled in the art of enamelling that in the Roll of the inhabitants of Paris A D 1292 the names of gold workers appear, designated as Englishmen, or of London and that of five enamellers then settled in Paris, one entered as 'Richardin l'esmail leur de Londres'

Sloane MS 1751 f 231

'Ad faciendum emallum Emallum sic fit Accipe plumbum et fune le semper accipiendo crustulam super eminentem, quousque totum vastetur plumbum de quo accipe partem unam et de pulvere subscripto tantundem et est iste pulvis, Accipe parvos lapillos albos qui sunt in aquis, et contere ipsos in pulverem minutissimum, et si volueris habere citrinum, appone oleum de avellanis et move cum virga coruli pro viridi appone limaturam cupri, vel viride Grecum, pro rubeo appone limaturam litonis cum calamina, pro indico, azorium bonum vel saffre, unde vitreum faciunt vitrum indicum

generally in an iron grate<sup>b</sup> in the centre of the room, under an opening or *louvre*<sup>c</sup>, in the roof for the escape of smoke. These grates were sometimes of vast dimensions. There is yet extant an order by King John for the erection of two furnaces in his kitchens at Marlborough and Ludgershall, each to be sufficiently large to roast two or three oxen<sup>d</sup>. Contemporary writers tell us that John was a bon vivant and something more although it may be doubted if the best specimen of the *cuisine* of his time would tempt a modern gourmet.

The method of roasting at these grates is shewn in the Bayeux tapestry the spit seems to have revolved *above* the fire<sup>e</sup>. The profuse hospitality of the old time, when guests were often numbered by hundreds, rendered it necessary on great occasions to construct temporary kitchens. At the coronation of Edward the First, one of extraordinary size was built at Westminster, and from the builder's account, which is still preserved we gain the unpleasant information that the boiled meats placed before the king's guests were prepared in leaden vessels<sup>f</sup> no Accum had then arisen to detect death in the pot. The ancient *batterie de cuisine* was by no means extensive, a writer of the thirteenth century has enumerated the articles considered necessary in his time among them the little peculiar ensign of the cook.

The cook is yscald t for 1 h s longe 12 12

occupies a conspicuous place<sup>g</sup>, as well as the pestle and mortar.

It is not necessary to lead the reader through all the offices nearly allied to the kitchen a good larder in ancient days was doubtless a pleasant apartment, especially a royal one, when the king held his Cour plenaire, crammed with herons cranes swans and venison in picturesque confusion with lampreys and salmon from the Severn and some *exquisite morsels* of blubber from the whale and porpoise.

The buttery was actually the cellar in which all liquors were kept, and in the sewery were deposited table-cloths and towels or maniples, hung on perches to keep them clean, and also to prevent the incursions of mice<sup>n</sup>; knives, salts, the cheese chest, candlesticks, sconces and baskets.

We may now enter the dining or great chamber where the "sovereign" took his repast, the household eating in the hall<sup>l</sup>. Many illuminations represent the floors of rooms paved with coloured tiles, although it is certain they were more frequently boarded and strewn with sand or rushes, dried or green according to the season<sup>k</sup>; in summer sweet herbs were mixed with rushes. If we presume the old limners to have faithfully represented the manners of their times, it was customary for guests to throw the refuse of their plates, as bones, &c. on the floor; two or three dogs grubbing about for such crumbs are not unfrequently introduced in ancient pictures of feasts. In the sixteenth century Erasmus described the disgusting consequences of this habit, then still prevalent in England; it had been condemned by native writers before him. It is almost unnecessary to observe that carpets did not come into general use, until a very recent period. They were first introduced in the thirteenth century<sup>l</sup>, and were certainly used in the royal apartments during the reign of Edward the Third.

The furniture of the dining-chamber was simple and scanty, consisting only of standing-tables, or tables on tressels, and wooden forms for seats<sup>m</sup>. It is clear from numerous allusions in the old romance writers that the tables were removed after dinner; hence the convenience of tressels.

"Mès maintenant que mengie ont,

Et la table lor fu ostee "

RECUEIL de MÉDAN, vol. 1 p. 31

"Whan bordes were born a doun and burnes" hade waschen

Men mizt haue seie to menstres moche god zif "

WILLIAM AND THE WOLF

<sup>k</sup> Ibid. fo. 5. See also Wynkyn de Worde's "boke of Keruynges," 1513.

<sup>l</sup> See the Northumberland Household Book. These names are frequently used, the one for the other, by old poets.

<sup>m</sup> Rot. Claur. p. 93, et passim "de camerâ regis junchuandâ."

<sup>n</sup> Household Expenses, &c. in England, presented to the Roxburgh Club by Berial Hotfield, 1891. Introd. p. lxx.

<sup>o</sup> "In the Hall foure tables with formes, one counter, one cupboard, &c." Inventory of Sir Thomas Hilton, of Hilton Castle, co. Durham, 1st. Eliz. Surtees Society, Wills and Inventories, p. 183. See also the Surveys of Lechnfield Manor House, and Wresil Castle in 1574, Northumberland Household Book.

<sup>p</sup> Men.

The table on the days at which the entertainer and his superior guests sat was placed *across* the chamber,

"Sone the semli sigges" were sette in hall  
 The real rinks" in res on at the haise dese  
 And alle other afterward on the side benches  
 And sete so in solis radli ful the hall  
 I che dinguch at his degre to deme the sothe

1600

The dresser, (*dresson*) now degraded to the kitchen, was once the chief ornament of the dining-room, and whatever plate the owner of the house might possess was arranged on it to the best advantage. It was placed either opposite the dining-table or at the back or side of the days. The form of it varied, sometimes it is represented exactly like a modern dresser, but it generally appears as a tall square object with steps at the top (*à degrés*) covered with coloured cloth, and its base was a stepping-block, to enable the servants to reach any vessel that might be required. We still see china disposed above old fashioned mantels, as in some of the rooms at Hampton Court, in the style that gold and silver plate was once exhibited on the dresser. Little notion is entertained of the great quantity of plate which our ancient sovereigns and nobility possessed. We may give as an instance, the articles forming the service of plate presented by Edward the First to his daughter Margaret, after her marriage to the duke of Brabant. It consisted of forty six silver cups with feet, for the butlery, six wine-pitchers, four ewers for water, four basins with gilt escutcheons for the hall, six great silver dishes for *entremets*, one hundred and twenty smaller dishes or plates, the same number of salts, one gilt salt for the duchess's own use, seventy-two spoons, three silver spice plates and one spice spoon. The goldsmith's bill for this outfit amounted to £284 15s 4d.

In the earliest illuminations tapestry or hangings appear behind the high table only at the back of the dais, as in the engraving at the head of this paper, copied from a MS. of the fourteenth century, it represents the entertainment of King Arthur by the felon and disloyal knight 'Cucur de'

\* Men.

† There are some of the best illustrations extant of the ancient dresser in MS. Laud K. 100 Bibl. Bodl. This volume contains also two admirable pictures of 17th

century chambers in the fifteenth century

‡ Lib. Gard. 25 Edw. I. AD 1257

§ Strutt's *Horde &c.*, vol. i. pl. xvi. fg. 1

Pierre," an incident in the romance of Meliadus de Leonnoys.\* These hangings were suspended from hooks fixed in the wall, an arrangement very perceptible in our illustration, and were taken down and carried with the owner when he removed from one residence to another. Towards the end of the fifteenth century we find numerous instances of the chamber being entirely hung with tapestry, or stamped and gilded leather, at this period the principal seat on the dais is in the form of a long high backed couch with elbows, covered with embroidered silks, although wooden forms still appear, appropriated to guests of inferior rank. It is possible the same sort of couch was in use much earlier, and it may have been identical with the "lit" or bed mentioned by the old romancers. In the tale of "*La Mule sanz l'ain*" the lady of the castle receives Sir Gawain seated on a magnificent bed or couch under a canopy, and places him by her side.

"Trestot de'ez li, coste a coste,  
La fet seoir la damoisele"

Le Grand d'Aussy says, the custom of eating on a sort of couch, after the fashion of the ancients, still subsisted in the twelfth century, his statements are generally well founded, and entitled to respect, but it may be questioned whether the practice existed in England after the Norman Conquest, or indeed for some time before that event. We find no instances of it in Saxon manuscripts on the Bayeux tapestry there is a representation of a feast, but the guests are seated in the ordinary way, and Le Grand himself has cited an incident to prove that it was not known among the Normans. Robert duke of Normandy, father of the Conqueror, made a pilgrimage to Jerusalem, when at Constantinople he was much surprised to see the emperor and his attendants take their repast on the ground, having neither tables nor forms. This was merely the oriental custom, but the duke, finding it inconvenient, had a table and seats made after the French fashion, and they appeared so convenient to the emperor and his subjects, that they adopted and learned to make them. In some Saxon drawings, the dining table is oval shaped or

\* Add MS. 12 028 fo 126

† The corners being surmounted by gilded carvings like the poppy heads on old church seats they were usually crests.

VOL. II

\* See MS. Reg. 14 E. IV. fo 241 b, 260 f.

† Hist. de la Vie Privée des Français, tom. i. p. 103

round\*, but its general form was oblong, as in the accompanying illustrations

The use of white linen table cloths may be ascribed to a very early period, they are represented in Anglo Saxon illuminations. The fall of the cloth seems to have been studiously arranged, and in one instance it appears gathered up at either side of the table into a mass of plaits\*, this, however, is perhaps a singular example of the kind. We find Henry the Third ordering five hundred ells of linen for table cloths, previous to the Christmas feast at Winchester in 1219\*, this was comparatively a large quantity, as linen was by no means plentiful at the beginning of the thirteenth century, six years before, in 1213, King John commanded the sheriff of Somerset and Dorset to buy him all the good linen he could find†. At a later period the fine linen manufactured at Rheims was in great demand for the table. The diaper of the same place was in use in the fifteenth century, but more commonly in the sixteenth‡. The dining table being generally long and narrow, the table cloth was sometimes of the same shape, the ends only fell over the board, which was left exposed in front, these ends were in some instances fringed with work resembling lace. It has been supposed that the cloth may have been laid on the table double, so that when one side was soiled the other might be turned up, whence the term "*doublier*," which occurs so frequently in the poems of the twelfth and thirteenth centuries\*. It may be remarked, however, that *doublier* frequently signified a napkin only, or perhaps a sur-nap. In the following lines a clear distinction is drawn

	Quant l'ave orent, si s'asistrent Et li serjant les nap'es mistrent, Desus les dol' hiers l'hai s et l'hai Les eschieres et les coutraiz Après l'on pain puis le vin Les c'pes d'argent et d'or fin
Agun	Quant meigee ent a plente Lors furent serjant a reste Qu'il l'hai s et nap'es osterent Li qui l'ave lor apointerent Et li t'ulle à essuier
	LI CHI VALIER A L'ESPI

\* Strutt vol. i. pl. xxi. fig. 1

† Rot. Cl. p. 109

‡ Hist. i. 13.

\* Two diaper board cloths were five yards long the other four occurred in the inventory

of Elizabeth I. into 1 of Henry VIII. 1. 156

See Wills and Inventories (Surttees Society)

1<sup>st</sup> 1<sup>st</sup>

\* Vie Privée vol. i. p. 10

Le Grand observes, that the table napkin is comparatively a recent introduction, and that he could find no evidence clearly establishing its ancient use.<sup>b</sup> The word occurs in English inventories of the sixteenth century. The surnap was a cloth doubled and laid upon the ordinary table cover, before the master of the house. The arrangement of it was a matter of form. In "sereten artycles" for regulating his household made by Henry the Seventh, in 1493, it is ordered, "the server to lay the surnape on the borde and the ussher to drawe hit and to make the pleyghtes before the kyng<sup>c</sup>."

Having got the cloth on our table, we may take a glance at the implements provided to assist the process of eating, for many centuries they consisted only of knives and spoons. It seems extraordinary that an instrument like the fork, both useful and cleanly, should have continued out of use during so long a period, more especially as there are indications that it was known even in the thirteenth and fourteenth centuries. Our first Edward might have boasted the possession of one, it was kept among his jewels.<sup>d</sup> Piers Gaveston, the profuse minion of Edward the Second, had four, of silver, 'for eating pears,' and John duke of Brittany, used one, also of silver, to pick up 'soppys from his pottage mayhap.' Le Grand says forks are mentioned in an inventory of the jewels of Charles the Fifth king of France in 1379. This is the only instance he cites and the passage in which it occurs, concludes with this admirable observation—apparently up to the time when they (forks) came into use the knife was employed to convey food to the mouth *as it still is in England* where for that purpose the blades of knives are made broad and round at the end.<sup>e</sup> Yet there can be no doubt that uncivilized as we may have appeared to the learned Lienchuan forks were used as well as knives in the year 1782<sup>f</sup>.

The consequences of the want of forks at table may be readily imagined. The carver who officiated served the company at the point of his knife, perhaps with the assistance of a spoon. In 'the booke of Keuyng' before quoted, the



following very necessary precepts are addressed to the household officer "Set never on fysh, fowle, bees, ne fowle more than two fyngers and a thombe" Again, "your knyfe muste be fayre and your handes muste be cleane, and passe not two fyngers and a thombe upon your knyfe" In a drawing of an Anglo Saxon entertainment<sup>b</sup> one of the guests holds a small fish in his hand, being evidently about to cut it up, but his attention is diverted by an attendant who has brought some roasted meat *on a spit*<sup>c</sup>, which he presents to him kneeling. At the other extremity of the table one of the company is cutting a slice from a spit held by a servant in a similar posture.

This illustration shews the antiquity of a custom which still prevailed in the thirteenth century, viz that of placing an entire fish before a guest of distinction. The Chronicler of Lanercost narrates that Robert Grosstete bishop of Lincoln, reproved his senechal who had given him a large sea-wolf and placed a small one before his visitor, the earl of Gloucester<sup>d</sup>. The "boke of Keruynge" furnishes directions for helping fish, from which we may infer that at the beginning of the sixteenth century, it was no longer fashionable to take one in the hand for the purpose of carving, not that it is at all clear that our ancestors generally indulged in the mode of handling fish at dinner exhibited by the Saxon *bon vivant*. At tables supplied with spoons as well as knives, there could have been little difficulty in getting through the fish course without recourse to their fingers.

T H TURNER

<sup>b</sup> Engraved in Strutt's *Horda* vol. 1 pl. xvi fig. 1

<sup>c</sup> It seems probable that the 'broches' of silver or silver spits mentioned in

ancient inventories were brought to table with the meat.

<sup>d</sup> Chron. de Lanercost p. 44



## Original Documents

THE following document, extracted from the accounts of the burars of Merton, has been communicated by the Rev E Hobhouse. Numerous evidences of this nature are doubtless to be found not only in the repositories of collegiate or chapter muniments, but amongst neglected parochial accounts, which might repay the trouble of research. They supply authentic information regarding portions of the fabric, and original terms of art which are highly useful as contributions to the vocabulary, hitherto very imperfect, of appropriate and not appellations of various parts of buildings, or their accessory ornaments.

No remains exist of the rood loft constructed according to this agreement. It may deserve notice, that Oxford, in the times of Henry VII, could not produce a joiner competent to the work, which appears to have been very advisedly undertaken, after the model of rood lofts existing at Magdalene College and in the church of St Mildred, in the Poultry, London. The frame work, or coarser parts of the construction, appears to have been formed of English timber, but the more ornamented portions were fashioned with "wainscots, Estrichborde," as deals of oak imported from the Baltic are termed in other documents.

An Indenture of agreement between the Warden of Merton College and John Fisher citizen of London for making a Roodloft within the Quire of the Church A D 1486

THIS indenture, made betwene Maister Richard Fitz James Clerk and Warden of Merton College in Oxford and the Fellowship of the same place on the one partie And John Fisher Citezen and Joyour of London on that other partie Witnesseth that the said John the day of the making of these presentz hath covenanted and undertaken unto the seide Warden and Fellowship wele sufficiently & workmanly to make or do to be made a Rodeloft of Joyned werk wthin the Quere of Merton College afore said in a place by them ther appoynted of the said John's owne Tymbre and bourde in the manner and so forme folowing and at his propre Costs and expens of all manner of Carriages and workmanship pertynyng and belongyng to the foresaid Rodeloft, except Enchyls le Tymbre whiche the seid Warden and Fellowship at thaire propre costes and expenses shall do to be made redy paired to the hankes of the seide John, Whiche Rodeloft the seid John shall make or do to be made lyke unto the Rodeloft of Mawdelen College in Oxford that is to wete from the ground upwarde to the lowest seyling pece xij fute wth speris and lynterns for ij awters Also the seid John

\* A screen. "Spere or scuw" See *new vent faga*. Prompt. Parv. Amongst the miscellaneous Records of the Queens Remembrancer. A D 1486 in payments

Steph le Joinure pro j spoere ad op s Regine—pro j spure in camera Cancellar vs See also Cl rchwardens Acc p. 118 Hist of Hengra c p 42

graunteth, and hym byndeth by this indenture, to make or do to be made in the seide Rodelofft ferre better dorys then ther be in Mawdelyn College aforesaid And fro the lowest saylyng pece of the seide Rodelofft all the brist<sup>b</sup> upwarde the seide John shall make or do to be made, lyke unto the Rodelofft in the parisshe Church of Saint Mildrade in the pultere of London & ffote and dy bothe in the west parte of the seide Rodelofft and in the Est parte theroof better then it is there Also in the lowest Scyler the seide John shall make or do to be made a workmanly Travele in the west parte theroof And also it is covenanted betwene the seide parties that the seide John shall make or do to be made certeyn ymages in cleene Fynbre, for the space of xxx fote and eche of them shalbe ij fote, long at the lest as & c, suche Images as the seide Warden or his assignes shall name and assigne ffor the whiche Rodelofft and werkes in fourme aforesaid wele and workmanly to be made and doon be the ffist of Saint Mighell tharcingell that shalbe in the yere of oure loide god MCCCCLXXXij the seide warden and ffeliship shall well and truely content and pay or do pay to the seide John to his executors or assignes, xxxij li of lawfull money of England in the maner and forme following that is to sey in hand at saylyng of the seide indentures & wherof the seide John knowlecheth hym wele and truely content and paid in partie of payment of the seide xxxij li And the Residue of the seide xxxij li it is covenanted and agreed betwene the seide parties that the seide John shall receive of the seide Warden at soche dues as betwene them shalbe appoynted and as the seide Warden shall se the for aid werkes goyng forward Also the seide Warden and ffeliship shall fynde to the seide John and ij or iij of his servants mete and drynke necessary for them while they there werke upon the seide Rodelofft in Marton College aforesaid And wherens the seide John Fysshur, John Byrche Joinour, and Willm Petite wexchaundeler citezens of London by their obligacion being date with this indenture ben holden and stedfastly bounden unto the foreseid Warden and ffeliship in xl of goode and lawfull money of England to be payde as by the same obligacion theroof made more plevynly apperith, never thelesse the foreseid Warden and ffeliship for them and their successors woll and givnten by these presentes that if the seide John on his partie wele and truely hold performe and kepe all and singulur covenants Aggrements and Appoyntements aforesaid whiche on his partie owithe to be helle kept and performed in maner and forme above rehersed, that than the foreseid obligacion be cancellid void and of none effecte and ells to stonde in his full strength and vertue In witness wherof the parties aforesaid to the seide indentures entrechaunged h have set their seales Given the xij<sup>th</sup> day of August in the ffirst yere of the Reigne of King Henry the vij<sup>th</sup> — [To this indenture is attached a Bond in the usual form, for the above named sum of £100]

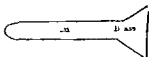
# PROCEEDINGS OF THE CENTRAL COMMITTEE OF THE British Archaeological Association

MARCH 26

Mr John Parkin on communicated for exhibition by Dr Bromet a rubbing taken on black paper from a sepulchral brass in memory of a goldsmith of York who died A.D. 1611, it illustrated the ancient practice of quartering family arms with those of municipal guilds or companies.

A letter was read addressed by the Rev Dr Lyon of Sherborne to Dr Bromet, expressing his willingness to furnish the Committee with an exact representation of the mosaic pavement, now preserved in Lord Digby's dairy at Sherborne castle. Dr Bromet also communicated a letter from Mr Alfred S. Taylor Professor of Chemistry at St Thomas's Hospital pointing out the injury done to brasses which have become detached from sepulchral slabs, by re-fixing them in the matrices with iron nails. It has been found experimentally, Mr Taylor observed that the contact of two metal, such as brass and iron or copper and iron or even zinc and iron (brass being formed of copper and zinc) leads to the rapid oxidation of one, and to the slow oxidation and corrosion of the other metal owing to a galvanic circuit being formed under the influence of air and moisture. The iron is oxidized the oxides and carbonates of copper and zinc are slowly formed and a blueish white crust spreads over the brass.

Mr Taylor suggested that in re-fixing brasses brass headed *fish* nail should be used or that the iron should be soldered to the back of the brass in case it were objectionable to drill a hole through the latter. Mr Taylor added that he had found some brasses of the fifteenth century laid down with hard pitch only, which on examination had apparently all the properties of common pitch and was as fit for being re-employed as when first used.



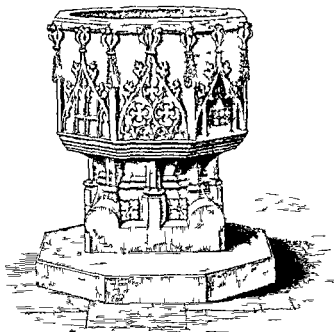
Mr Frederick Ouvry exhibited a small perfumed ball composed of earthy or metallic matter, enclosed in a highly wrought silver filigree case mounted on a tripod stand which he conceived to have been an appendage to a toilette table of the sixteenth century. The character of the ornament appeared to shew that it was of oriental workmanship.

Mr John Wright of the Temple exhibited an impression from the seal of John Pecham found at St Augustine's monastery Canterbury, the subject of the device was the Holy Lamb carrying a bannerol ensigned with the cross.

Mr Albert Way communicated a letter from Mr W. H. Clarke of York enclosing impressions of Roman coins found in the gardens within the ancient wall of York extending from Skellergate to Micklegate Bar, in 1844 and 1845. Mr Clarke stated that coins were frequently found in

these gardens on the surface of the ground particularly after rain and at the depth of two or three feet, in trenching. The pieces to which his present communication related are third brass coins of Constantine the Great, Maximianus Maximinus and Carausius (\*).

Mr Poynter communicated a drawing which represents the font in Olney



G. A. Foul.

church Hertfordshire. It is of Decorated character (date about A D 1350) and presents an example of an unusual and beautiful design.

Mr W Hylton Longstaff of Thursk forwarded the following notes on Darlington and Kirby Wiske churches.

Darlington church in the county of Durham is an extremely handsome edifice of the Early English style consisting of nave and aisles, transepts, chancel and central tower with a good spire. It was formerly collegiate.

INTERIOR.—The east end has been renovated in a barbarous style, and an ugly vestry has been added on the south of the chancel. The side windows are well moulded, one has a singular lozenge shaped panelling running round it. In the chancel there are an Easter sepulchre of very plain late Tudor



work a double Decorated piscina in the east wall and three good Early Decorated sedilia. Beneath the chancel arch is a stone rood screen plain and supported by a simple pointed arch now sustaining a huge organ gallery. The chancel is fitted with stall and the misericords exhibit grotesque designs amongst which is a representation of the Scripture history of David and Goliath\*. All the ceilings are flat in ide, but as the transepts and nave retain their ancient pitch on the exterior it is possible that the original roofs may still remain. The central tower is sustained by four exquisite arches the piers of which have been much cut to admit of the construction of galleries. The nave appears to be of Transition work but approaches to pure Early English. Many of the pointed arches of this church are untrue one side of the arch being struck from a different centre to the other. The whole church is furnished with a clerestory and in the nave beautiful pillars and corbels remain as if to sustain a stone roof. The pews are of a most unsightly character as are the galleries. The arcade work in the transepts is very fine, the font is surmounted by a handsome Perpendicular cover.

EXTERIOR.—The nave is entered by three doorways that on the west is very elaborate but the shafts are gone, above each doorway is an empty niche the south doorway formerly a porch which has long been demolished leaving the fligging exposed in the church yard on one side of this door is a small trefoiled recess which has apparently been a *benatura* but the basin has been entirely destroyed. A mutilated stone coffin lies near the chancel door.

The church of St John Kirby Wijk in the county of York is built in the Decorated style but the architecture of the chancel is much more florid than that of the nave. It consists of a western tower nave and aisles chancel and north aisle and a modern south porch. Most of the nave windows have been modernized but there are one or two in the north aisle with flowing tracery and a square debased one with round lights without foliations inserted in beautiful Decorated mouldings. The windows of the chancel are very good but of the east window nothing remains excepting the five principal lights the whole of the gable having been cut away to

limit of the construction of a flat roof. On the north side of the nave there is a very good Norman doorway and the priest's door is an excellent example of the Decorated style. All the corbel heads are in good preservation and very beautifully executed. The nave is divided from the aisles by octagonal piers there is nothing remarkable in the interior of this part of the church the chancel is ornamented by three fine sedilia of equal height terminating in finials a trefoiled piscina, the basin of which is eight foiled having the form of a carved head and two beautiful canopied niches at the sides of the east windows. One of the brackets of these niches has been represented in the Glossary of Architecture the other is much

\* This subject, according to the trial on the bench proposed to represent the Cantabrigia

detached. The east part of the north chancel aisle is separated from the rest by a stone wall, it is approached by a small door in the chancel, and in the wall separating it from this part, north of the altar, is an altar tomb, robbed of its effigy and placed under a trefoiled recessed arch which has a crocketed pediment terminating in a finial, a little to the right is a bracket for a lamp. The chapel itself now serves as a vestry and in it are a bracket high up in the south east corner, supported by a frog, and an ambry in the west wall. Probably the recess behind the tomb was open to this room as founders tombs frequently are. Near it stands the font, which is octagonal.

In the east window are two shields of stained glass, one of which exhibits the Mowbray arms, also three designs in the shape of shields made up of fragments. It is said that a great portion of the glass of this church served to decorate a library near Wakefield. The window was within memory, nearly filled with painted glass before it was cut down. In the churchyard is a stone pedestal very plain, now surmounted by a modern dial, this appears to have formed part of a monumental cross.

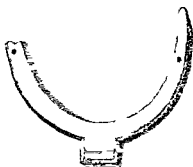
Mr Samuel Burch communicated a notice of some ancient objects discovered in Ireland accompanied by representations designed by Mr J Fitzgerald of the British Museum. They form part of a large collection of Celtic antiquities consisting of stone celts arrow heads and knives of pyromachous silex with some stone beads and metallic celt-heads, found chiefly in the counties of Tyrone and Antrim. These remains were collected by Mr Flanagan a gentleman attached to the Irish survey and were acquired in the year 1844 by the British Museum. The hook shaped bronze implement of which a representation is here given appears to be a kind of *falx* or pruning hook. It measures four inches and three quarters from the extremity of the blade to the back of the socket into



which the handle was inserted and fixed by a rivet. This object was found at the depth of six feet in a bog in the vicinity of the mountain range two miles east from Ballygawley in the county of Tyrone. In the Dublin Penny Journal vol 1 p 108 Mr John O'Donovan has given as an illustration of his remarks on the antiquity of corn in Ireland a woodcut which represents one of the ancient bronze reaping hooks so frequently found in Ireland and which from its material must be of the most remote antiquity. This implement measures about six inches in length the curved blade appears to be double edged and bears a general resemblance to the hook preserved at the British Museum but the socket for receiving the staff is somewhat different not being formed with a shoulder as in that specimen.


In the same collection is to be noticed a singular object formed of bronze the use and intention of which it would be difficult to characterize it is in the form of a crescent and measures five inches in diameter it is perfectly

flat, the edge being slightly rounded off on one side one extremity of the crescent is broken off, and it is furnished with a small projecting piece apparently intended to be fitted to a handle This relic was found in arable land at Aughnachy, county Tyrone There is also a large flat bead, or amulet, formed of amber which was found with another similar ornament and an arrow head as it is supposed, formed of silex on the summit of a grassy hill about two feet under the surface, close to a small urn which contained blue ashes This urn, as it was stated was broken by the finder, as was also the second amber bead This discovery was made at a spot one mile south-east from Ballygawley, in the direction of Dungannon county Tyrone In the same neighbourhood was found the spear head of which a representation is here given it measures six inches in length and is a good specimen of Celtic work On either side of the socket is a lozenge shaped projection perforated in order to attach it by means of a strap or cord to the shaft It was discovered in a bog in the mountain range three miles south of Terman Rock, on the road from Terman to Ballygawley





APRIL 9

Dr Bromet exhibited impressions of three ancient seals. The first was from a silver matrix of circular form, in the possession of Mr E G Wrighte, of Hereford, it is charged with an escutcheon of arms (three lions passant guardant) surrounded by the legend  S BALLIVORVM CIVITATIS HERFORDIE. The design seems to indicate that this matrix was cut in the time of Edward III or Richard II. The second was a circular seal of very elegant design, bearing on two scrolls the name George Rygmanden. The matrix is preserved in the museum at York, and appears to have been cut about the time of Henry V. In the centre appears a maiden seated on a flowery bank or ridge, which is enclosed by a wattle fence (making the canting device ryg-mayden<sup>2</sup>), her left hand rests on an escutcheon of arms, (quarterly, three stags' faces and a chevron between three mullets pierced,) and in her right she holds, upon a truncheon, a *grand heaume* surmounted by a unicorn's head, as a crest. The third was an oval seal, inscribed SIGILLVM ROBERTI TINLEY ARCHIDIAEC ELIENSIS with an escutcheon of arms, (a lion's head erased, between three crescents,) and above it this device—issuing from clouds a dexter arm grasping an olive branch, motto—*Vt in die nouissimo*. Robert Tinley, according to Willis, was collated Archdeacon of Ely in 1600, and died 1616.

Mr Charles Winston, of the Temple, communicated the following remarks on the stained glass in the three north windows of Kingsdown church, Kent. In the course of September, 1844 the lead work of the glass in the tracery lights of the three north windows of Kingsdown church, Kent was renewed and the glass protected from further injury by wire guards at the expense of Mrs Ann Colyer, of Farningham. The principal subject in the eastern window of the chancel is a white fish or luce, on a red ground bordered with yellow quatrefoils, the glass itself being adapted to a trefoiled opening. That in the next window (the first in the nave) is a figure of Christ sitting enthroned, on a ground of ornamented white quarries, surrounded by a yellow border of quatrefoils separated from each other by small cross-hatched spaces. This glass occupies a quatrefoiled opening. That in the next window consists of a figure of the Virgin Mary, crowned, standing with a flower in her right hand, and supporting the infant Jesus on her left arm. It is surrounded with quarries and a border exactly the same as in the last example and occupies a similar quatrefoiled opening. In the lower lights of these windows are some trifling fragments of borders and quarries, which being useful evidences of the nature of the original design have been carefully re-leaded. The glass first mentioned is in tolerable preservation. The figures are perfect excepting the face of Christ, which is lost and the figure of the infant Jesus of which the nimbus and one arm only remain. A quarry may be defective in some places, but no attempt has been made to supply these deficiencies with new painted glass—it was deemed expedient to preserve what remained, without restor-

detailing some recent discoveries at Boughton House, Northamptonshire, the seat of the duke of Buccleugh, chiefly erected by Peter Puget, in the time of Ralph, duke of Montague, ambassador at the court of Lewis XIV. The ceilings of the hall and state apartments were painted by De Verrio. Mr Ferrey observed, "My object in these remarks is to call attention to the more ancient part of the structure. The present great hall of the mansion is lofty and well proportioned, the ceiling is coved and elaborately painted. The hall is entirely lighted from the south side, and opens into a small quadrangle, there are evident traces in this court of a much earlier building, although the general design of the exterior parts has been accommodated to suit the more modern style, string courses, eaves, mouldings, and window labels (skilfully as they have been incorporated with cornices and window dressings of Roman character), can clearly be defined. The only parts of the exterior of the former baronial residence which remain unaltered are the copings, summer stones, and gable ornaments at each end of the great hall referred to. The spindles still remain on the gable turrets, but the vanes have long since been destroyed. My attention having been arrested by these remains I mentioned the circumstance to the duke, who encouraged me to prosecute my investigation further. Ladders were then procured, and perceiving small windows in each gable which had been blocked up, I had one opened and entered the roof under which the ceiling had been painted by De Verrio. I thought it not improbable that the roof of this hall would be curious and I was not disappointed in my anticipations. On procuring a light I found that the oak roof was of most beautiful design, and in good preservation and a roof of no common interest. Owing to the obstructions offered by the modern timbers and iron ties which suspended the painted ceiling I was unable to make out completely the design, and cannot speak confidently whether the roof consisted of hammer beams at the feet of the principal rafters, but I am inclined to think it did not but that the principal rafters were connected with elaborately moulded carved timbers which formed an arch under the collar beams like the roof of the archiepiscopal hall at Croydon and the hall at Abbey Milton, Dorset. I found no appearance of a louvre, and indeed many large halls of this date are without such features. The spandrels above the collar beams are filled with varied tracery. The arched braces under the purlins are cusped and the faces of the lower range ornamented completely with sunk quatrefoils and other devices. At one end of the roof is a couplet window now blocked up and at the other end a trefoiled window of very pleasing design, the character of this latter window is evidently ecclesiastical, and both by its form and mouldings may be clearly assigned to an earlier date, it is a window of very good early Decorated form probably taken from the chapel which once formed an adjunct to this ducal residence.

The Rev B Belcher of West Tisted Hants communicated the following particulars regarding the church of Warnford in the same county and the interesting commemorative inscriptions which are there to be seen. The attention of the Committee had been directed to some peculiarities in this

structure by the Rev Arthur Hussey, as mentioned in the Proceedings, Nov 13, 1844 (*Archæol Journ*, vol 1 p 393) Mr Belcher stated that in the southern wall, within the porch, and just over the "consecration stone," mentioned by Mr Hussey, is to be seen an inscribed stone with the following legend



The last line of this legend evidently should be read thus—"Wilfrid fundavit, bonus Adam renovavit," but the two last syllables of the concluding word appear, for want of space, to have been inserted at the close of the fifth line—R' VAVIT, the letter R' serving as a reference. This mode of supplying a deficiency in space, technically termed 'hooking up,' is used in MSS, but very singular as occurring on an inscribed stone.

In the northern wall is to be seen a second inscribed stone, which has suffered from the injuries of time, and the letters appear to have been re-touched. Mr Belcher read the inscription thus,

✠ ADAM DE PORTV BENEDICAT SOLIS AB ORTV  
GENS CRVCE SIGNATA (A QVO) SVM SIC RENOVATA

The letters between brackets in the last line, which he supposed might be supplied by the words A QVO, are nearly effaced. These legends apparently record the rebuilding, by Adam de Portu, of a church founded at Warnford by Wilfrid, as Mr Wyndham supposed, between the years 679 and 685 (*Archæologia*, vol v p 363). They have been given, but inaccurately, by Bishop Gibson in his additions to Camden, and by Pegge, in the *Sylloge* of the remaining authentic inscriptions, relative to the erection of our English churches, (*Bibliotheca Topog Britann*, No xli pp 11, 25). The inscription ran thus, according to Bishop Gibson

*A le hic de Portu sol s benedicat ab ortu,  
 Crens cruce signata per quem sic suum ren ovata  
 I ratres orate prece vestra san tificate  
 Templi factores seniores et juni res  
 Wilfrid fundavit, bonus Adam sic renovavit\**

Wilfrid, archbishop of York, driven from his see by Igrid, the king of Northumbria, according to Bede's narration, visited these parts, and preached the doctrines of Christianity, about A D 676. Eadilwach, king of Sudsex, had professed Christianity, A D 661, when this country, then called the land of the Meauri, was given to him by Wulphert, king of Mercia. No part of the existing building can be attributed, as Mr Belcher observed, to this early period. The tower appears to be the oldest portion, it is well built, the lower windows as well as the circular ones in the belfry, are splayed, and the intrados of the west window is supported on two slender shafts, with foliated capitals. The semicircular arch appears here, but the arch between the tower and nave is pointed, corresponding with the side windows, and may have been the work of Adam de Portu, who possessed the lordship of Warnford during the reigns of Henry II, Richard I and John (Dugd Bar, i 163). The present nave, Mr Belcher observed, is about four feet broader than that which was built at the same time as the tower, as may be seen by foundations at the south east corner of the tower. The side walls have been raised about four feet, probably at the same time when the east window was inserted, and the original roof had, doubtless, a higher pitch than the present one, which is nearly flat so that when it was lowered, it became necessary to raise the side walls. There is a Norman font, in bad condition, a double ambry in the north wall of the chancel, and three stalls with miserere seats, now nailed down.

In the north wall of the nave there is an arched recess, which, as Mr Belcher supposed indicates the position of the staircase leading to the rood loft. There is a flat sepulchral slab, of greater width at the head than at the lower extremity, ornamented near the top with bosses and circles in relief. There appears to have been a northern porch and doorway opposite to the southern door, and a basin for holy water at the west door externally. This doorway has a pointed arch, of inferior workmanship.

Mr Belcher corrected the following trifling errors in the notice of this church previously given in the Journal.—The tower sturs are supported by a single post, and the recessed landing is in the south western angle of the wall. The inscribed stones are not both in the northern wall one of them being in the southern wall, within the porch. At a short distance eastward of the church are the curious ruins of a structure, vulgarly called

\* Camden's Britannia by Bishop Gibson, vol ii. p 146 where the following vers on of the lines is given.

Good folks in your devotions ev ry day  
 For Adam Port who thus repair d me pray  
 All you tht at come lere  
 Best w a k n l prayer

On the Church builders  
 Both youngers and el ders  
 What pious Wilfrid rais d  
 Good Adam n creas d.

King John's House, of which Mr Henry Wyndham, in 1778, gave an account, illustrated by plates and published in the *Archæologia*, vol v p 357. He supposed that these were the remains of Wilfrid's church, but the architectural character indicates a much later date. It has subsequently been allowed to go very much to ruin, and is surrounded by trees, which hasten its decay. Two only of the four pillars represented by Mr Wyndham are now standing.

Dr Bromet read some further remarks on the ruins at Warrford, addressed to him by Mr Hussey, who observed that the notion of their being the remains of Wilfrid's church is perfectly futile and that the building had evidently been a domestic structure. The late Mr Petrie made several drawings of these ruins some years since, and from these Mr William Twopeny formed the conjectures regarding the original form of the roof given in the letter press which accompanies his *Etchings of Capitals* (privately printed).

#### APRIL 23

Mr John Lean, of the Office of Ordnance, Tower, communicated a rubbing from a sepulchral brass which exists in the church of Bishnord, near Bodmin, Cornwall. It is affixed to a large slab of granite forming part of the pavement of the chancel, immediately in front of the holy table. This memorial consists of the figure of a priest, vested in the alb and chasuble, it measures nineteen inches and a quarter in length, and under the feet of the figure is the following inscription —

Ora te p ara Johis Balsam q<sup>nd</sup>am Rectoris isti Eccle  
qui obijt die Mesis Septēbr Anno dñi M<sup>o</sup> CCCC<sup>o</sup> decimo

It is singular that the date of the day of the month on which he died is not given, a blank space appearing on the brass plate, although the remainder of the legend is complete.

Mr W H Clarke, of the Minster Yard York sent an impression in sealing wax, from a coin recently found in Nunnery lane in that city. It is a third brass coin of Constantine reverse VIRTUS EXERCIT— two captives under a trophy. Mr Clarke stated that Roman coins have also been found near the Mount Hill York in the course of recent excavations which have been made for the North Midland Railway.

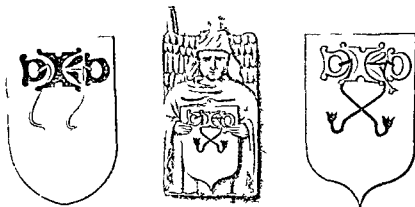
The Rev Henry Hodges rector of Althamstone Essex communicated impressions in sealing wax from two brass jetons discovered during the recent removal of an old building which appeared to have formed a side of a quadrangle portion of Clees Hall the chief manor house in the parish. The more ancient of the two is a Rechen Pfennig or Nuremburgh counter, which exhibits on one side the Reichsapfel or mound of sovereignty within a trefoil interlaced with a triangle and on the other three fleurs de lis and three crowns placed circularly around a rose. Several similar types are given by Snelling in his *View of the origin of jetons*. See pl 3 fig 31, p 10. The second is a large counter, one of those made by Wolfgang I aufer at Nuremburgh which relate according to Snelling to France. On

one side is seen a dolphin crowned, with the inscription INCOLU'MITAS A DILPHINO, allusive probably, to the birth of the Dauphin in 1601. On the other side is a figure of Peace, holding a cornucopia and burning implements of war, IN PACI LIBERTAS, in the exergue the maker's name, WOLF LAVI.

Dr Bromet exhibited drawings of the distemper painting lately discovered in Croydon church, Surrey. It represents St Christopher, and is painted on the south wall opposite to the north door. On the left of the saint are seen figures of a king and queen, intended, as Mr Landers, the vicar of Croydon suggested to represent Edward III and Philippa. The drawings exhibited were made by Mr G. Noble and Dr Bromet.

Mr Thomas Charles of Maidstone, exhibited, by Dr Bromet, a fragment of an embossed tile found at Boxley abbey, Kent.

The Rev. W. Grey, of Allington, Wiltshire, communicated a representation of two memorial escutcheons which are to be seen at Amesbury church accompanied by some conjectures in regard to their import. The east end of the chancel was rebuilt about the time of King Henry VII., and the east window has a label moulding supported on either side by corbels in the form of angels bearing escutcheons. The angel which is seen on the north



ornaments are the memorials of a benefactor and of his wife, who contributed to the rebuilding of the chancel

Mr Birch, of the British Museum, communicated to the Committee a drawing of a peculiar barrel-shaped vase of pale red ware, measuring in height about 8 in., presented to the British Museum, in 1839, by the Right Hon C Shaw Lefevre, Speaker of the House of Commons. Mr Birch stated that the engineer of the South Western Railway, Mr Albinus Martin, informed Mr Lefevre that this vase was found in the winter of 1839 in the chalk cutting, about 400 yards east of the Reading road bridge, in the parish of Basingstoke, at a depth of from three to four feet from the surface. With the barrel were discovered also parts of four other vessels, a scull, and some human bones, apparently the remains of a female. An ineffectual search was made for coins. Mr Birch observed that Mr Long, of Farnham, has conjectured, in a pamphlet privately printed, that the Vin donnum of the Romans was not at Silchester, but at a point nearly identical with that where these remains were found.

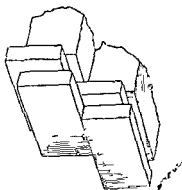
Mr Evelyn P Shurley, M P, exhibited a remarkably perfect mazer bowl of the time of Richard II. The bowl is formed of some light and mottled wood highly polished, probably maple, with a broad rim of silver gilt, round the exterior of which, on a hatched ground, is the following legend in characters slightly raised—

In the name of the trinite  
fill the cup and drink to me

Mr Hodgkinson, of East Acton, submitted to the inspection of the Committee a fine Psalter of the latter part of the 13th century, on the first folio are emblazoned the arms of Chre and England. The initial letters are large, and of a design uncommon in English MSS. Mr Hodgkinson stated that from the occurrence of the autograph of Robert Hare 1561, on the first folio, he had been led to conjecture that the volume may have once belonged to the cathedral of Lincoln as the Hares of Derbyshire were connected with the family of Bishop Watson the last Roman Catholic prelate of that see, who gave several relics appertaining to his Cathedral to the same Robert Hare, and amongst them the ring of St. Cuthbert. In the calendar & a memorandum of the obit of Sir John Giffard at 1348 Mr Hodgkinson exhibited also a walking staff curved with a calendar in runic characters the date of which is probably about the end of the sixteenth century, and a bronze tankard embossed with the representation of a boar hunt, of about the same date and of German workmanship. A detailed account of a similar staff with representations of the symbols has been published by Jens Wolff formerly Norwegian Consul at London under the following title *Runakeflu, ic Runic Rim Stock, ou Calendrier Runique* Paris 1820.

Mr Way laid before the Committee a sketch of a singular example of construction technically termed 'joggling', of which some remains are to be seen in the field on the south side of the nave of Tewksbury abbey

church Thirty or forty blocks, of a light calcareous material, are to be seen piled up against the southern wall, with sculptured fragments of various dates, near the old door way which led from the church into the cloisters Each measures about 1 ft 8 in by 10 in, and they appear to have formed part of a flat ceiling The contrivance by which they are "joggled" together is shewn in the annexed wood cut, which represents two of these blocks The connecting mortices are formed on two adjoining sides of each block, and on the opposite sides are the corresponding tenons which are cut with great precision, and measure in width  $2\frac{1}{2}$  in The dressed face of the stone, which formed part of the flat ceiling, measures about 1 ft 8 in by  $8\frac{1}{2}$  in, the opposite side of the block being left rough hewn, and the accuracy with which the stone cutters had performed their task must have rendered this curious "joggle" a very durable construction, available in a case where a flat ceiling of masonry might be required



A letter was read, addressed by Mr R G P Minty, of Norwich, to Mr Barnwell, in reference to the injury occasioned to St Julian's church in that city by the fall of the east end of the chancel Mr Minty stated that there appeared to have been a settlement in the chancel arch, partly caused perhaps, by the pressure of the steeple and church which is built on the side of a hill, and partly from the custom prevailing in Norwich, of digging graves close to the foundation of the building It appeared that, several years since, the east window fell out when it was partly blocked up and an unsightly one inserted in its place Mr Minty observed that in the event of the church being restored, it is proposed to re open the Norman doorway on the south side which is engraved in the *Archæologia* vol viii p 174 It is to be regretted however, that little of the mouldings there delineated have escaped the destructive effects of time and the violence of man The outer moulding is entirely gone, it is difficult to ascertain what the second has been, and only a small portion of the inner moulding is perfect The door has been bricked up and the earth has accumulated to within three feet of the abacus As there is a possibility of the church being destroyed Mr Minty forwarded the dimensions of it, as nearly as he could ascertain them

Length of the church	36 feet
Breadth	17
Thickness of the wall	3
Length of the chancel about	18
Thickness of the east wall about	$3\frac{1}{2}$
Height of tower to the buttress, about	76
Diam interior of ground floor of tower about	13
Thickness of the wall	1



Mr Hawkins exhibited a bronze figure, which was found by Mr W Locket, sergeant at mace, amongst a quantity of rubbish, when some workmen were pulling down an old wall belonging to the duke of Buckingham's palace or castle in Wallgate Macclesfield. Mr Locket stated that the figure was covered over with dirt and rust so as to be scarcely perceptible, but he cleaned it with sulphuric acid. It had been fixed by two rivets through the feet to an iron bar secured in a piece of stone. The iron bar was corroded by rust, so that the rivets gave way, and the bar broke to pieces. It had been placed in a triangular niche about a foot high the niche itself having been twelve or fourteen feet from the ground. The image could not even have been seen from below. It measures in length about 5 in.

Mr Edward Hoare, of Cork, presented a lithographic representation of an "unique and hitherto unknown variety of the gold ring money of Ireland, in the form of an ear ornament, found in a turf bog in the neighbourhood of Macroom, co Cork and now in Mr Hoare's collection. It weighs 2 dwts 5 grs. A more detailed account of this ring is given in the Numismatic Chronicle for April 1844. Mr Hoare sent also a drawing of a silver ring, now in his possession described as "a decade signet-



ring discovered near Cork, in 1844. The hoop is composed of nine knobs or bosses which may have served instead of beads in numbering prayers, whilst the central portion which forms the signet supplied the place of the *gaude*. Some persons, as Mr Hoare remarked, have considered this ring as very ancient, Mr Landsay supposed it to be of earlier date than the ninth century, regarding the device as representing an arm issuing from the clouds, holding a cross, with a crown or an ecclesiastical cap beneath it. Sir William Betham expressed the following opinion respecting this relic: 'There can be little doubt but your ring is a decade ring, as there are ten knobs or balls round it. The globe surmounted by a cross is a Christian emblem of sovereignty, the ring and cross, of a bishop, the cap looks like a crown and only that the ring is too old it might be considered the erald or barred crown of a sovereign prince. It certainly is of considerable antiquity, and Mr Landsay is not far out in his estimation. Mr Hoare is disposed to conclude from these statements that this relic had been the signet of an Irish ecclesiastic, at an early period. The device appears, however, to bear much resemblance to those which were used in England during the fifteenth and sixteenth centuries as marks or personal devices by merchants. In these marks the initial of the name is usually surmounted by a cross with a sort of vane appended to it, and in this instance it might be conjectured that the letter B was intended to indicate the name of the individual whilst the shamrocks evidently denoted his Irish extraction.



Mr Hoare stated also in reference to the notice of Irish ring money communicated to the Committee by Mr Sainthill (*Archæological Journal* v. 1 p. 257) that of the silver rings the rarity of which is very great he

possessed no specimen, but that his collection comprised four gold rings, and one of bronze. To these he had added one of the iron rings, brought from Sierra Leone, where they are used at the present time as current money, being precisely similar in shape to the Celtic ring-money which is discovered in Ireland. He reported that three fine specimens of gold ring-money, recently discovered, are now for sale at a jeweller's shop in Cork; one of them has the central portion engraved, or grooved, and large flat plates at the extremities, the others terminate in the cup shaped fashion they are of the purest gold, and of considerable weight, the intrinsic value of the three rings being about 18*l*. It is probable that these singular relics will shortly be condemned to the crucible, unless some purchaser should be found who would rescue them from destruction.

Frelyn P. Shirley, Esq., M.P., exhibited several Roman coins found in the parish of Easington, co. Warwick, a fibula, part of a buckle, and fragments of "Samian" pottery, stamped with the potter's marks SATVRINI OF (officinâ) and SENTIA M (Senti a manu). They were found in Easington Park.

The Rev. H. T. Ellacombe, of Bitton, communicated a rubbing from an early incised slab at Carisbrook, in the Isle of Wight, the slab narrows towards the feet, the lower portion of the figure is defaced. A representation of it was engraved by Charles Tomkins, in 1794. This slab represents an ecclesiastic, his head tonsured and bare, and in his right hand he bears a pastoral staff with a plain curved head. Possibly it is the memorial of one of the abbots of Carisbrook, where William Fitz O born, who subdued the island, founded an abbey, which subsequently became a cell to the house of St. Mary de Lyra, in Normandy.

Mr. Hodgkinson sent for the inspection of the Committee an elaborately carved reliquary, or coffer, such as were called *forçiers*, of the early part of the fourteenth century. It was purchased at Eu, in Normandy, and is supposed to have belonged to the abbey of St. Laurence in that town.

Mr. Hodgkinson exhibited also a small carving in ivory, apparently of the fourteenth century, discovered on the site of Kilburn priory, Middlesex.

Mr. Charles E. Lefroy communicated, through Mr. Ferrey, for the inspection of the Committee, the remarkable collection of Merovingian, and other gold coins, discovered by him in 1828 on a heath in the parish of Crondale, in Hampshire. It consisted of one hundred small gold coins, varying in weight from 19½ gr. to 23 gr., the value of each piece being about three shillings. With these were found two triangular gold ornaments set with rubies attached to small chains, formed like those which are made at Trinchinopoly, and terminating with a hook and an eye. The discovery was made by Mr. Lefroy at a spot where some ridges, called the Rampings or Ramparts, apparently the traces of ancient tracks, are to be noticed on the old way leading from Blackwater to Crondale, in the vicinity of an earth work, apparently Saxon called "Cæsar's Camp," and of other ancient remains. A turf had been pared off for firing, in the usual manner, leaving a smooth & dished surface, on which a little heap apparently of

brass buttons, was perceived by Mr. Lefroy, the bright edges having been washed bare by recent rains. The coins had probably been contained in a purse, of which the jewelled ornaments had formed the fastenings. Mr. John Yonge Akerman has given, in the *Numism. Chron.* No. xxiii, a detailed description and representations of the coins and ornaments, with remarks on the series to which several of the pieces belong, namely, the *tiers de sol*, or gold *triens* of the French kings of the first race. The most ancient of the coins exhibited were considered by Mr. Akerman to be imitations of the coins of Licinius (A.D. 308), struck at no very distant period from his time. One piece is evidently an imitation of the coins of Leo (A.D. 407.) Another bears the name of St. Eloi (ELLI. S. MONET.), who had the office of moneyer at Paris in the reigns of Dagobert and Clovis II. (A.D. 628-641). There are also pieces bearing the names MARSALLO, supposed to be Marsal, in Lorraine<sup>c</sup>; and WICCO, Quentovic or Quānnage, near the mouth of the river Canche; one piece is marked LONDVINI, which was considered by Mr. Akerman as of English origin, but of uncertain date; he would assign to it a place in the Anglo-Saxon series, amongst coins struck by ecclesiastics. Three gold blanks, hammered at the edges, and prepared for the die, were also found. The workmanship of the ornaments appears to justify the conjecture that the purse, in which these singular coins had been contained, was dropped on the heath in the seventh, or early in the eighth century. Several evidences of ancient occupation occur in the vicinity; an old track, known as the "Maulth-way," is to be noticed to the eastward, leading from Farnham towards Bagshot, as also the great Roman road from Silchester to Staines, called "The Devil's high-way." This track forms for a considerable extent the boundary between the parishes of Frimley and Chobham; it is marked in the Ordnance survey, but the name is not given.

Mr. Hawkins observed that his opinion regarding these coins did not coincide with that which Mr. Akerman had expressed, that they certainly do not belong to the same period. The following remarks have subsequently been communicated by Mr. Hawkins, on this subject. "I believe that Roman coins continued in circulation long after the Romans quitted Britain, that they were succeeded by base imitations which are frequently found even now, and are almost universally rejected as valueless, and therefore appear scarce. The imitations became less and less like the originals with occasional glimpses of improvement. Among the Guerdale coins contemporary with Alfred, are one or two with a very close resemblance on the reverse to Roman coins struck centuries before, and here in Mr. Lefroy's collection occur imitations of coins of Licinius found with coins struck 350 years later. Almost all these pieces are of workmanship inferior to the coins of which they appear to be imitations, and I believe them to be all the work of one person, and not improbably of the same hand. They may

<sup>c</sup> Or possibly Marseille, Dept. de la Vienne, a place situated near the French coast of the British Channel.

be divided into two classes, some thick, some thinner, of larger diameter, but about the same weight. Now the blanks found with them correspond in size and weight with the coins, and I consider it was only by some unknown accident that they were not converted into coins, when they would have borne two dissimilar types. The coins are, if I recollect right, in the same state of good preservation, a very improbable circumstance had they been of different and distinct periods, I suspect that every little prince or chief occasionally struck money without much regard to any superior authority, and imitated the types of any pieces which happened to be circulating in his district at the time. This may account for the variation of types and inferiority of workmanship.

Mr W Higgin, of Lancaster, sent for inspection a large brass coin of *Astorgius Pius*, which was found in digging the foundations of the Penitentiary in Lancaster Castle, with some silver coins, now in his possession.

The Rev B Belcher, of West Tisted, Hants, communicated a sketch of the representation of St Christopher, which was discovered on the walls of East Meon church, but has been concealed by white wash. The drawing was made by Mr Richard James, of Petersfield, who stated that, according to tradition the figure of a serpent or dragon had formerly been apparent at the feet of St Christopher.

Mr Way exhibited a silver ring, communicated to him by Mr W Whincopp, of Woodbridge, inscribed with the Anglo Saxon word "dolgbot," the meaning of which is compensation made for giving a man a wound, either by a stab or a blow. Amongst the dooms which *Æthelbriht*, king of Kent, established in the days of Augustine, the amount of bot or damages to be paid for every description of injury to the person, is fully detailed<sup>d</sup>. The laws of King Alfred comprise likewise numerous clauses respecting compensation for wounds inflicted, and the term "dolgbote" occurs in c. 23, relating to tearing by a dog<sup>e</sup>. This ring is ornamented with a simple wavy line and dots, as if to represent a branch, it weighs 45 grs, and was found in Essex.

Two steel yard weights precisely similar in form to that which was found at Fulbroke, and formed likewise of lead cased with brass discovered near Norwich, were exhibited to the Society of Antiquaries in 1832. One of these weights was identical in dimensions, and ornamented with three escutcheons in relief charged with a lion rampant a double headed eagle and a fleur de lis. The second weight was rather larger, and the escutcheons presented the bearing of England and the double headed eagle. These arms were supposed to be for Cornwall and the king of the Romans<sup>1</sup>.

ments alternating with small enamelled plates of silver of beautiful colouring, representing animals and grotesques. These bands which measure in width six tenths of an inch, are formed in separate pieces of the same breadth, curiously hinged together in order to give perfect pliability to the whole. There are also considerable remains of the beautiful crocketed crest, chased in silver gilt, and the jewelled extremities of the pendants or *insulæ* are likewise preserved. The most interesting of these curious fragments is an M crowned, being the monogram of the blessed Virgin, set with gems and partially enamelled, with the subject of the Annunciation introduced in the open parts of the letter. This ornament, of which a representation is here given, appears to have occupied a central and principal position on the mitre; but it has been considered by some persons as having formed the decoration of a morse, or kind of brooch used as a fastening of the cope in front upon the breast. The dimensions, however, (2in. by 2½in.) seem to indicate that it was more suited to serve as an ornament of the mitre, and no morse is mentioned in the founder's will. It is much to be regretted that these rich fragments should not be re-arranged so as to display the original beauty of this unique example of the goldsmith's art, during the fourteenth century. It would be no difficult task, by comparison with examples afforded by episcopal effigies preserved in England, such as those of Archbishop Stratford, at Canterbury (1333—1348), and Abbot William de Colchester, in Westminster Abbey\*, in which instance the



ground *semé* with pearls is shewn, to re-construct in its pristine richness the mitre of William of Wykeham. For the sake of comparison, the detailed description of the precious mitre of Louis d'Harcourt, patriarch and bishop of Bayeux, who died 1179, recorded in an ancient inventory of the treasures of that cathedral, may be here given; it might indeed serve as a description of the mitre of Wykeham, so closely does it correspond with the fragments which have been noticed. "Une mitre, dont le champ est de perles menues, semé d'autres perles plus grosses, ensemble trois et trois; ayant au-devant xvj assiches d'argent doré, et derrière autant, les uns émaillés, les autres enrichis de pierreries et petites perles; ayant au devant la représentation de l'annonciation, et derrière le Couronnement de la Sainte Vierge, en images les pendans garnis de vij assiches tout le long, au bout de chacun uj (assiches) qui font les bords, d'argent

\* Stothard has given representations of both these monumental effigies.

of the Round Towers, &c , by George Petrie, Dublin, 1845, 4to —By John Murray, Esq , Practical Geology and Ancient Architecture of Ireland, by George Wilkinson, 1845, Royal 8vo —By Mr. George Bell, The History and Art of Warming and Ventilating Rooms and Buildings, with notices of the progress of personal comfort in ancient times, by Walter Berman. London. 1845. 2 vols. 12mo

in the neighbourhood of Somerton, he also observed that the name Willem (*tallum*) had previously led him to make excavations near the spot where the coins were found and many traces of ancient occupation were brought to light. The coins forwarded by Mr Dickinson for the inspection of the Committee comprised a small brass coin apparently of Constantius II, one of Gratian struck at Siscia in Pannonia and one of Theodosius<sup>(2)</sup>. In the Comb under Snap Hill near to the place where these pieces were found three stone cists were recently found containing skeletons in perfect preservation. They were deposited without any regularity of position and the bodies had been enclosed with thin and rough slabs of the lias stone of the neighbouring hill placed around them in an irregular manner. One skeleton only lay east and west, and no coins or other remains were found.

Mr Dickinson sent also, for the inspection of the Committee, the brass matrix of a singular personal seal. It is of the pointed oval form, measuring two inches and seven tenths by one inch and seven tenths, it exhibits figures of the Virgin and Child St Thomas of Canterbury, and St Edmund, who bears an arrow in his left hand. Beneath is seen an ecclesiastical kneeling in supplication. The following legend runs round the verge, presenting a singular example of the combined use of Latin and English words—*EDMUNDI THOME PRECE MATRIS CHILD LOKE TO ME*. The date of this seal appears to be about the commencement of the fourteenth century.

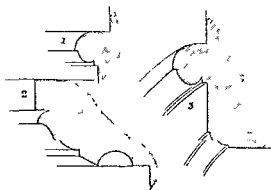
The Rev Thomas Mozley, rector of Cholderton Wiltshire, exhibited, through the Rev J B Deane, the brass matrix of a seal found five years since in a field between the two parishes of Cholderton and Newton Toney, on the borders of Hampshire forty or fifty miles from Chichester. The adjoining parish of Amptham Hants is a living belonging to the Chapter of Chichester. The seal which appears by the legend to have belonged to the sub-dean of Chichester represents an ecclesiastical praying to St Peter, the patron saint of Chichester cathedral. The most populous parish in Chichester in which also the close is situated, is the parish of "St Peter the Great or the sub deanery." It is a vicarage of which the sub dean is vicar. In the cathedrals of Lincoln Exeter and Salisbury, the sub deans have estates held of them as of other dignitaries. It is probable from the evidence of the seal discovered in Wiltshire that a similar privilege once belonged to the sub deanery of Chichester but no record of a sub deanery seal is to be found. The matrix, now in Mr Mozley's possession measures one inch and a quarter by eight tenths.

Mr Charles W Goodwin fellow of Catharine hall Cambridge communicated sketches of two coffin slabs ornamented with highly decorated crosses flory which were disinterred a few years since from beneath the flooring of the church of Llandidno on the promontory of Ormshead near Conway. They are formed of blue stone apparently a kind of slate and the foliated ornaments which cover the entire surface are carved in low relief. The dimensions of the larger slab are 6 ft 1½ ft at the head and 1 ft 6 in at the foot. The other slab measures 5 ft 6 in by 1 ft 8 in at the



head, and 1 ft. at the foot Mr. Goodwin stated that as far as he could ascertain no coffins were found with them, and that he was inclined to suppose they had been brought from Gogarth, where the bishops of Bangor had a palace, a few miles distant from Ormshead. At the time when the slabs were found, the church of Llandudno was dismantled, and a fine screen, which, according to tradition, had been brought from Gogarth, was, as well as the carved roof of the chancel, carried away to serve as fuel.

A letter from the Rev. W. H. Owen, vicar of Rhyddlan, was then read, inviting the attention of any members of the Committee or Association, who might visit Flintshire, and requesting them to examine the beautiful roof of carved oak brought from Basingwerk abbey, now to be seen in the church of Cilcain, about four miles from Mold. The trusses are supported by figures of angels bearing escutcheons charged with the emblems of the Passion, and grotesque figures ornament the corbels. The roof is in a very insecure state, and must shortly be taken down; Mr. Owen therefore expressed a desire that some person conversant with the peculiarities of mediæval timber-work should examine this highly ornamented specimen, previously to the repairs which have become indispensable.



Mouldings of the South Doorway and Decorated Timber Porch Long Wittenham Berks See p 133

- 1 Wooden String on the Porch
- 2 Wall Plate in the Porch
- 3 Moulding of the South Doorway

## Notices of New Publications

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**COSTUM BUCH FÜR KUNSTLER**, a collection of the most interesting examples of the costume of all nations, and of every period since the Christian era, published by a Society of Artists Dusseldorf, 1839, 4to No 1—15 **FRACHTEN DES CHRISTLICHEN MITTELALTERS**, &c, **COSTUME DU MOYEN AGE CHRETIEN**, d'après des monumens contemporains publie par J de Hefner, Mannheim, Henri Hoff, 4to 48 livr

AMONGST the numerous valuable works recently published in Germany, in illustration of various subjects of archaeological research, there are few which present more attractive features, or better deserve to be known and appreciated in England than the publications here brought before the notice of our readers. In the detailed investigation of the usages of life in former times, and of the minor circumstances to which, at first sight, little importance may be attached, the student of middle-age antiquities constantly feels how requisite it is to be enabled to form a comparison of the fashions or peculiarities familiar to him in his own country, with those of neighbouring nations. By this means alone can a clue be gained to the real intention of many interesting details which are now only to be traced imperfectly amongst the few examples preserved in England, but are fully illustrated by ancient memorials on the continent, by this means, also, can a just appreciation be formed of the distinctive conventional peculiarities exhibited in the decorative or artistic productions of various nations and periods. The influence of political relations with several countries of Europe operated not less than the spirit of mercantile enterprise, in giving to the arts and fashions, and costume of our country, a complexion in which foreign peculiarities are continually to be traced. Whilst our forefathers received by way of Italy or the Low Countries splendid tissues of eastern manufacture or armour of proof and weapons wrought at Milan or in Spain, their frequent intercourse with France and Flanders, the long duration of the Crusades and the wars which arose from the claim asserted by our sovereigns to the succession of Philip de Valois still more, perhaps, the influence of foreign alliances brought into England at different periods the elegancies and luxuries of other climes. In regard especially to costume it is obvious that numberless novelties must have been successively introduced under the influence of the Queens of England, thus, if we investigate the origin of the eccentric fashions of the close of the fourteenth century, the crickowe shoes and jagged tippets of the times of Richard II, we should seek it in his alliance with a princess of Bohemia, as likewise we must attribute to the influence of Katherine of France, and Margaret of Anjou the picturesque fashions of female attire, prevalent during the succeeding century. Costume correctly understood supplies the key to the Chronology of Art, and the utility of all works which like the interesting publications produced at Dusseldorf and Mannheim afford the means of comparing authentic examples in various countries of Europe, must be fully recognised.

and unexplored treasures of mediæval sculpture, the churches of Germany, numerous striking specimens have been selected, we may here admire the grandeur of the sepulchral memorials of that country, and perceive the original intention of the canopy of tabernacle work, sometimes termed a hovel, housing<sup>a</sup>, or *dais*, which appears over the heads of some recumbent monumental figures in England. The tombs of Edward III., of Richard II. and his Queen, and of several other distinguished personages afford examples of this feature of decoration, it is not improbable that it was introduced from Flanders or Germany, and in those countries we find it appropriately employed, the effigy being frequently placed in an erect position, as a mural, not a recumbent memorial. It may deserve enquiry whether in adopting a continental fashion of placing the figure in a kind of niche with shrine work on either side and a richly purfled canopy, we did not disregard the propriety of its original use, and retaining our own usage of the recumbent portraiture of the deceased, surround it with ornamental accessories which properly belonged to the erect figure. A specimen of the earlier English effigies<sup>b</sup> in the cross legged attitude, peculiar, as it would appear, to our own country, has been added by M. de Hefner to his curious collection. It is the figure assigned to Sir Robert Harcourt, in Worcester cathedral and engraved from a drawing communicated by Mr. Robert Pearsall, of Willsbridge, who has contributed some other subjects, comprised in this work amongst which is the remarkable effigy of Sir Guy de Brian, preserved in Tewksbury abbey church.

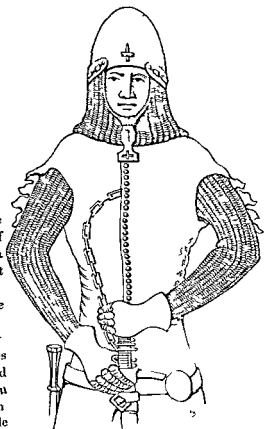
Illuminated MSS., printed glass, and various other productions of art have afforded well chosen examples, M. de Hefner has also brought together representations of some of those interesting relics, which are associated with the memory of men eminent for great deeds or sanctity of life. At the present time, when sacred costume is a subject of much research, the chasuble of St. Willigisus, bishop of Mayence, A. D. 975, to whom the erection of the cathedral of that city is attributed, presents no slight degree of interest. In the same church is still to be seen a beautiful pastoral staff an enamelled work attributed to the eleventh century, and similar to the curious specimens of the work of Limoges, which are to be seen in the galleries recently opened in Paris at the Louvre, and Palais des Thermes.

The illustrations of military costume contained in M. de Hefner's interesting series, are not less curious and novel than the subjects of a sacred character. He has given representations of a visored bacinet, of which he is the possessor, which has the extraordinary projecting beak according to a fashion which prevailed in England during the reign of Richard II., and

<sup>a</sup> By the indenture for the construction of the tomb of Anne Queen of Richard II. in Westminster abbey Nicholas Broker and Geoffrey Irest, carpenters of London covenanted to make "tabernacles appelles hoveles over gablitz As testes are

doublejambes a chescune partie A. D. 1330 Rymer vol. vii. The hoveles still remain but the double jamb or tabernacle work at the sides have been torn away.

it still retains the *revilles*, or small staples which were used in fixing on the mailed *camail* to the head piece, at that period. These, which may be noticed on many of our sepulchral effigies, are wanting in the specimens preserved in the Musée de l'Artillerie, at Paris but the curious Neapolitan bacinet in the armoury at Goodrich court still retains them. The visor was removed whenever the *grand heaume* was worn over the bacinet, surmounted by the stately crest the pendant lambrequin and other accessory ornaments which were introduced with such picturesque effect in German heraldry. As an occasional defence a kind of nasal was devised, of which no example has hitherto been noticed in England. Of this the monumental figure of Ulrich Landschaden knight who died 1369, and was interred in the church of Neckar-temach near Heidelberg has supplied a very curious illustration as seen in the woodcut here given. It will be perceived that to the mailed throat guard, a small piece of plate, of a shape fitted to the nose, was attached, this when brought up into place as a nasal<sup>b</sup>, was fastened to the fore part of the bacinet, by means of a staple and pin which passed through it. It is remarkable to find at so late a period in the fourteenth century so small an admixture of plate as appears in the armour of this figure. With the exception of the bacinet the gauntlets and the genouillères the defences are wholly of mail and the shape of the body is expressed in such a manner as to make it evident that no plastron or breast plate was worn in this instance with the hauberk. The close fitting *surpon*, called in Germany *Lendner*, the arm holes of which are singularly jagged or foliated is buttoned down the front an uncommon fashion of which a very curious example is to be found at Abergavenny.



into the Herbert chapel, in France no example of this buttoned *just-au-corps* has hitherto been noticed\*

It deserves notice that the sword has a chain attached to its hilt, appended apparently to the breast of the hauberk, so that if the weapon slipped out of the grasp of the combatant it might readily be recovered. The fashion of wearing chains, usually attached to *mammelieres* or ornamental bosses on the breasts, appears to have been very prevalent in Germany, an example of their use in England is supplied by the curious effigy at Alcechurch, Worcestershire, which represents a person of the Blanchfont family, of Edward III. In this instance two chains appear, the one which proceeds from the left breast being connected with the sword hilt, and the second attached apparently, to the scabbard<sup>d</sup>, occasionally these chains were linked to the dagger or even as seen in the sepulchral brass of Sir Roger de Trumpington (A.D. 1292) to the outer head piece, or *heaume*. In that example, however, the chain is attached to the girdle. An allusion to this usage occurs in the French romance, entitled "*le Triumphe de Chauvencis*" written about A.D. 1285

Chascun son heaume en sa chaine,  
Qui de bons couds attend l'estraigne v. 3513

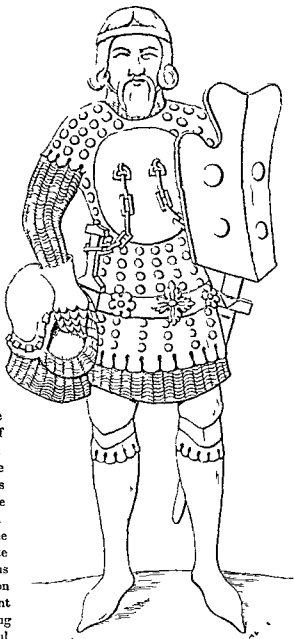
A further illustration of this fashion is given in the two military figures taken from the carved wood work in the choir at Bamberg cathedral. These curious effigies measure five feet and a half in height, and are placed as sentinels at the approach to the stalls of the choir, they were sculptured probably about the same period as the figure of Ulrich Landschaden. They exhibit several peculiar features the armour consists of the long sleeved hauberk, over which is worn a garment in form similar to the jupon but thickly set with little round plates, or *be-antès* as it might be termed heraldically. This garment was probably quilted or gimped possibly with metal plates or pieces of whalebone inserted in the padding and the round plates were connected with the rivets, which served to give compactness and strength. It is obvious that the garment could not have been in this instance of slight materials like the ordinary

\* The jupon was sometimes laced up in front instead of being buttoned. M. de Hefner gives a good example of this fashion it is the figure of Weikhard Frosch who died 1378 XIV Cent. pl. 49.

<sup>d</sup> Stothard's Monumental Effigies. See also the sepulchral brass apparently of Flenstede executed which commemorates Ralph le Breighton 130 at Avelly in Essex (Waller's Brasses). The chain attached to the sword hilt appears on the great seal of Edward III. In the accounts of the adventures of John II. King of France 1352 a charge occurs *pour surger—j'ammelleres et de x chaines pour cellen anelleres. The count de la From*

the right breast, with a single chain depending from the left appears on two curious effigies in Alsace date about A.D. 1341 Schœpflin Alsacia Illustr. pp. 533 632. In the "Ordonnance comment on seullo faire anciennement les Tournois (Colombière t. i. 48 and Dic. in Jo. ny. D. ss. vi. 183) amongst the requisites for the knight are included *leux chaines à attacher à la poitrine de la coudre pour lespée et l'autre pour le baston* which in the English version Harl. MS. 6110 f. 46 is thus rendered *item ij tlinge knet to the brest of the coudre for the sword to the staff of the baton*.

armorial jupon, similar in general form, which was worn in England over plate-armour towards the close of the fourteenth century, for we here perceive attached to it a *plastron*, or breast-plate, with appended chains. This remarkable defence may be regarded as the primitive fashion of plate-armour for the upper part of the body, which led the way to the adoption of the more complete defence termed by Chaucer a pair of plates. These figures also present early examples of the escutcheon, termed *à bouche*, that is, formed with an aperture at the dexter angle above, through which the spear might pass whilst the body was not deprived of the protection of the shield. It may also deserve notice how carefully the throat was protected, for besides the camail appended to the bacinet, the high collar of the hauberk formed a complete defence for the neck, this was probably a provision against the risk of the point of a lance or sword finding its way under the camail.



\* Some kind of breast plate had been used as early as the reign of Henry II, as may be gathered from the lines of William le Breton who describing a tilting match in which Richard Cœur de Lion at that time earl of Poitou took part says that in the fury of the encounter the assailed lance pierced through shield gambeson and breast-guard wrought with triple tissue so that at last "vix obstat ferro fabricata" (vix recoit the little plate of proof

scarce could resist the thrust. The pair of plates were used in England as early as 1231. It appears by the Inventories of the Exchequer that in that year Edward III ordered restitution of the armour of Roger earl of March to his son Esmon de Mortemer and amongst the items occur une peire des plates covertz de rouge samyt vj corsets de fer &c. Possibly the small breast plates represented as worn by the Bamberg warriors were termed corsets.

and penetrating the neck, an inconvenience sometimes avoided by means of arming points or laces attached to the upper part of the hauberk and passed through the camail, which was by that means kept closely down upon the neck. This contrivance appears in certain French and German effigies.

For *chausses*, or long hose of chain mail, we find in these examples leg coverings, probably formed of leather. Chaucer mentions "jambeux of coorbuly, or jacked leather, and defences of that nature may frequently be noticed in examining English monumental effigies of the reign of Edward III.

It may be sufficiently seen from these examples, how instructive and interesting is the series which is in the course of publication by M. de Hefner. We must however, present to our readers one more example of German art, of the most splendid character. There is perhaps no other work of middle age sculpture which exhibits so much dignity of expression accompanied by the richest accessories of costume. The figure represents Gunther of Schwarzburg King of the Romans, who died in 1319 not as his warlike aspect would have led us to imagine in the front of the battle but a victim to poison. It was raised shortly after his decease by

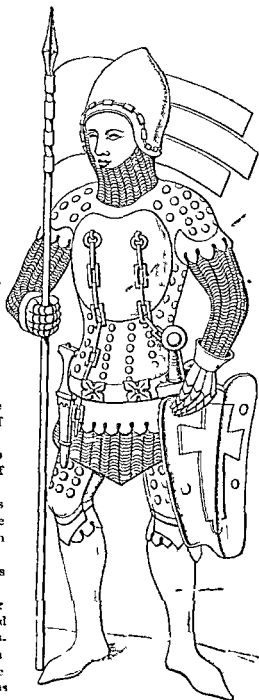


FIGURE IN BRASS OF G. DE SCHWARZBURG

his artisans, and still exists in the choir of the cathedral of Erfurt on the Main. It is elaborately painted to give the reality of life as nearly as possible to a modernistic portraiture. The general usage of effigies in monumental



King of the  
 Romans 39  
 France or Ca-  
 thedral



effigies, of whatever material they might be formed, appears to have prevailed at all periods in Germany, as well as in England; in France the effigies of white marble, sculptured during the fourteenth and fifteenth centuries, were frequently left without any such decoration. The nasal attached to the camail is here again to be noticed, the blue surcoat is powdered with golden lions, and lined with the white fur called *Kleinspalt*, which must not be confounded with the Imperial ermine. The most singular portions of the armour are the defences which are laid over the sleeves of mail, and those which supply the place of greaves. M. de Hefner describes them as formed of cuir-bouilli, formed in longitudinal bands, which are gilt, with intervening rows of gilt studs, serving probably not only as fastenings of the rivets, but also as a partial protection from a blow. Examples of armour of a similar kind are supplied by the effigy in the north aisle of the nave at Tewksbury church, and that of Sir Otho de Grandison, at Ottery St Mary, Devon. Similar defences were used also in Italy, as shewn by sepulchral figures in the church of the Santa Croce, at Florence, (date about 1357,) which present likewise examples of the use of chains and *mammelières*, and of the nasal, above mentioned. (See Mr. Kerrich's interesting drawings preserved in the British Museum; Add. MS. 6728 f. 130.) Several sepulchral brasses also existing in England, exhibit defences formed with rows of small round plates; armour wholly formed in such a manner was in use as early as the thirteenth century, as is shewn by the figure of a knight, copied by Strutt from a MS in the British Museum<sup>f</sup>. De Comines relates that the dukes of Berry and Charolois, in their expedition against Paris in 1465, "*chevauchioient sur petites hacquenées à leur aise, armez de petites brigandines fort légères; pour le plus encore disoient aucuns qu'il n'y avoit que petits cloux dorez par dessus le satin, afin de moins leur peser.*" In later times a defence similarly formed but of more rude description, appears to have been called a "*peny platt cote,*" and a curious specimen of horse-armour, composed of round plates riveted upon leather is preserved in the Great Hall, at Warwick Castle.

<sup>f</sup> Royal MS 2A.XXII Strutt's Dresses,  
vol II. pl lxxv. Shaw's Dresses

<sup>g</sup> *Memoires*, liv I c vi.

RUNEN SPRACH SCHATZ, ODER WORTERBUCH UEBER DIE ALTESTEN SPRACH-  
DENKMALE SKANDINAVIENS IN BEZIEHUNG AUF ABSTAMMUNG UND  
BEGRIFFS BILDUNG VON DR. UDO WALDMAR DIETTERICH—STOCK-  
HOLM UND LEIPZIG 8vo pp 387—LONDON WILLIAMS AND NOR-  
WICH

Too little attention has hitherto been paid by English antiquaries to the Runic monuments existing in this country<sup>b</sup>. We hope however, that better times are at hand and that the British Archaeological Association may be the means of ascertaining and this Journal the means of recording the various monuments of the kind scattered over the face of these islands.

It is with the view of exciting increased interest among our friends and correspondents throughout the country to these valuable relics of its earlier history that we call attention to this small octavo volume which is dedicated to the King of Sweden and contains in alphabetical order—that is according to the order of the Runic alphabet—every word which occurs in the numerous inscriptions preserved by the late distinguished Swedish antiquary Ljunggren in his celebrated collection of Runic monuments, entitled *Run Urkunder*, in which no less than two thousand inscriptions are recorded.

Although the Norse or Scandinavian Runes differ both in character and language from our Anglo-Saxon Runes the two are still so closely connected that the work before us cannot fail to furnish striking illustrations of any inscriptions existing or discoverable in these islands, more especially since the author illustrates each word by its corresponding forms in the cognate Scandinavian and Teutonic languages.

Dr Dieterich appears from his introduction, to be of opinion that the Runes themselves (of which the invention is ascribed to Odin as the invention of writing is always ascribed to some God) existed in Scandinavia before the introduction of Christianity, but that since no one has been able to prove the existence of a single Rune stone which bears distinct traces of Paganism that the Rune stones have derived the style of their inscriptions from Christian monuments but their upright form and position and in some cases their application from the earlier *Bauta* stones. In short, that although the Runes are older the Rune stones of Scandinavia date from the conversion of Scandinavia to Christianity.

But to return to the volume before us and to the use of which it may prove to English antiquaries in facilitating their endeavours to interpret the Runic inscriptions of this country. These inscriptions which are necessarily brief as the posey of a ring can only be deciphered by comparison with similar monuments, but to find the same word or form of word it was

<sup>b</sup> Mr Kemble's valuable article on the Archaeologia forms an honourable exception to this remark.

**DELINEATIONS OF ROMAN ANTIQUITIES FOUND AT CAERLION** (the ancient *ISCA SILURUM*) AND THE NEIGHBOURHOOD By John Edward Lee This work will contain twenty seven plates of unpublished Roman Antiquities viz Samian Ware and other pottery Impresses Legionary Stamps Glass Ossorium, Fibulæ Rings Brass and Bronze Ornaments Sculptures and Inscriptions together with brief notices of Caerlion and the neighbourhood Descriptions of the Plates and an Appendix giving the Inscriptions already published Also a Catalogue of Coins arranged by the Rev C W King Fellow of Trinity College Cambridge The figures of enamelled ornaments will be coloured Only a limited number of copies will be printed Impervial 4to

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**SOME ACCOUNT OF THE TERRITORY OR DOMINION OF FARNEY, WITHIN THE PROVINCE AND EARLDOM OF ULSTER** by E P Shirley Esq M A M P 1 vol 4to

## Archaeological Journal.

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 SEPTEMBER, 1845.
 

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THE antiquities of the county of Cornwall have been investigated and described by several writers, who have bestowed especial notice upon the numerous traces of primeval times still existing in the west; one interesting class, however, of ancient remains has not received the careful notice which it appears to deserve. I allude to the ancient oratories of Cornwall, formerly very numerous, as shewn by the Domesday Book and various Ecclesiastical records; even within the last century many of these primitive chapels existed, which are not to be found at the present time, but evidences may still be adduced to shew their interesting character. By diligent search I have been enabled to discover a few of these simple places of worship, and to trace the existence of others; few, indeed, when compared with the number which once appear to have been scattered throughout Cornwall, especially in the more remote western parts of the county. Until the discovery, in 1835, of the oratory of St. Piran, after it had for centuries been buried in the sands, scarcely was any thing known concerning these venerable structures; that discovery has thrown a new light upon the Ecclesiastical antiquities of the west, and exposed to view, as those who have visited St. Piran can scarcely hesitate to believe, a relic of the British Church founded at the earliest period of its establishment. The oratories to which I have alluded, long neglected and desecrated, are of course now found in a most dilapidated condition; but by careful observation peculiarities of construction and arrangement may still be traced, sufficing, with the information supplied by the chapel of St. Piran, which in so remarkable a manner had been preserved from desecration and ruin, to give a clear notion of their original character. To those who are accustomed to admire the beautiful structures erected during the Norman or subsequent periods, the con-

struction of these buildings may appear very rude, and their dimensions insignificantly small, but still it is impossible to look upon them without interest on account of their antiquity, and the simple piety of those who reared these humble walls, and they are further worthy of study as supplying evidences of the customary arrangement of churches in very early times.

It should be remembered that Cornwall, according to its early history, was not exposed to the same vicissitudes as other counties of England. After the departure of the Romans, the Cornish Christians were deprived of that temporal support and protection, which had fostered the early church in the west and other parts of Britain, but, although the Cornish were free from Saxon oppression, they were not without their trial, for Druidism began to regain influence, and to overpower the true faith. At this time a deliverance was provided for them through the Irish missionaries, who came over in great numbers, and were the means of planting the Church firmly in Cornwall. For the space of three centuries, beginning from the fifth, their pious exertions on behalf of Cornwall were continued zealously, but after that time, during the eighth century, the Danes ravaged the coast of Ireland, and in a manner conquered that country. By this reverse the means and opportunities of dispersing the blessing of Gospel truth, previously employed by the Irish Christians, were curtailed, and by degrees their efforts were eventually crushed.

So effectually, however, had they laboured in Cornwall during three centuries, as above stated, that there is scarcely a parish in Cornwall which does not contain some memorial of the Irish missionaries who visited the country during that period, and almost all the Cornish churches are dedicated in honour of Irish saints. The oratories of Cornwall are precisely similar to the little "stone churches," as they are called, of Ireland, the foundation of which is attributed to the same period, and often to the same persons who erected oratories in Cornwall. These oratories, it will be found, fully confirm the early history of that county, both in their dissimilarity to any Saxon or Norman remains, and also in the similarity which, as might be expected, is found to exist between them and the earlier Christian structures in Ireland.

I will begin the description of these interesting buildings with a brief account of the oratory of St Puan which is the

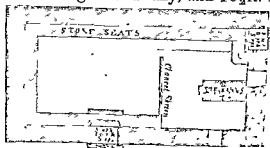
most perfect of all these ruins, having been preserved in a remarkable manner from the spoliation and desecration which has fallen on all the rest. The history and description of this ancient oratory will serve as an introduction to the whole subject.

St. Piran, or Kyeran, as he is called in Ireland, was dwelling in his native province of Ossory, at a place now named in honour of him Seir Kyeran, in King's County, where he had erected a little "ceall," or church, beside a spring, near his own dwelling. From this retired spot, although far advanced in years, he was induced to go forth as a missionary bishop to Cornwall. Early in the fifth century, he landed on the western shores, at one of the ancient Cornish harbours, now known by the name of St Ives, from Ia, one of the Irish Christians who came over with him. St Ia, having some influence with the governor, settled in that place, and built her church or oratory there; St Piran travelled eastward, "an viij myles," and fixed his abode on the same northern coast, at a spot described as situated twenty miles from Pathrickstone, where St. Patrick had founded a monastery not long before, and twenty-five from Mousehole, another harbour to the south-west near Penzance. In this locality, as we learn from the legend of St. Piran, he built his cell, and near it a little oratory beside a spring, as he had previously done in his own country of Ireland. Here he lived till the infirmities of advanced age crept upon him; he died, and was buried here, and the spot has ever since that period borne his name. In the earliest records which have reached our times, this place is called Lan-piran, that is, the church of Piran. The Domesday Book preserved at Exeter informs us that, so early as the time of Edward the Confessor, about the year 1000, there was a collegiate establishment at this place, consisting of a dean and nine canons. But we must believe, that before that date the little oratory of St Piran had been overwhelmed in the sand. Tradition had ever pointed out the exact spot where this relic of ancient days was interred, and, for centuries after, the hill of sand which covered the little sanctuary was a favourite burial-place. The many bones which were continually bleaching in the sun, exposed by the shifting of sands, must always have marked the place, of which Camden in the sixteenth century observed, "There is a little chapel here buried in the sand, dedicated to St. Piran of Ireland, who lies interred within it." The sands in this neighbourhood

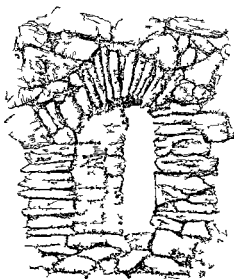
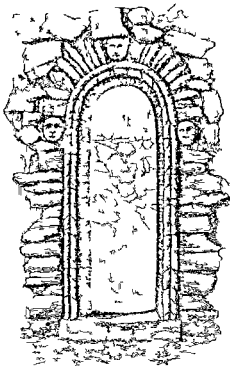
are continually moving, hills become valleys, and valleys rise and swell into lofty hills. The hill of sand which covered the lost church, and wherein the bodies of so many were buried at various times, began to shift in the last century, and after a few years the oratory which it had so long concealed became disclosed to view.

In the year 1835 the sand was removed from the ancient edifice, and once more the oratory of St. Piran stood forth in its original condition, after a lapse of many centuries. It was then in as perfect a state as when it was forsaken and left to be overwhelmed. The doorways, and the apertures in the walls, had been closed up with stone, and the roof removed, but in other respects the building appeared to have been left in its original condition. To those who had the privilege of beholding this ancient sanctuary when first rescued from the sand, it must have been striking in its general character and appearance, although differing so materially from Saxon and Norman remains in construction and proportions. Its diminutive dimensions, its rude masonry and simple ornaments, should have excited an interest which nobler specimens of art could scarcely inspire. But it has nevertheless been wantonly injured; even within three days after the discovery was announced the doorway was destroyed, and the only cut stones of the building were carried away, excepting one broken stone of the ornamental moulding of the doorway, which I found in 1840 in clearing away the sand for the purpose of rebuilding the tomb of St. Piran, and measuring and examining the remains of the structure. Its present state is ruinous, the wall on each side of the doorway with a great portion of the eastern wall have fallen down, and the sand seems again to be gathering around the despoiled relic which it had so long preserved from desecration and ruin.

Its dimensions are 29ft. in length externally, and  $16\frac{1}{2}$ ft. in breadth; and the western gable, which is still standing, measures in height 19ft.; the side walls were about 14ft. in height. The ground-plan will shew the proportions and simple internal arrangements



of this ancient edifice, the division of its chancel, the stone benches which extend along the walls, and the stone altar peculiar in its form and position. The altar, benches and walls within the church, were plastered with a white substance now commonly known as china clay, and the floor is composed of the same material mixed with coarse sand. From the two doorways it will be observed that three steps lead down into the church, it seems to have been a feature of British structures to have the floor lower than the ground outside the walls, a peculiarity which is also found in the domestic buildings of early times which have been discovered. Of the doorway itself, destroyed soon after the first discovery some notion may be formed from the representation here given copied from a sketch which was taken at that time. The curved heads and a portion of the moulding are preserved in the museum at Truro, it may deserve notice that their position presents a feature of analogy between this building and the ancient chapel at Clonmacnoise near Scir Kieran in King's County supposed to have been founded by St Piran the doorway of which was ornamented in a similar manner. The rude character of the masonry is shewn in the accompanying wood cut

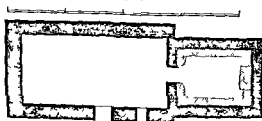




which represents the window at the east end Rudeness of construction, indeed, is not by itself any sufficient evidence of antiquity, but viewed in connection with other circumstances, detailed fully in an account of this oratory, already published\*, it may suffice to justify the supposition which I am inclined to adopt, that this building was founded by St Piran in the fifth century

From St Piran's let us pass on to the oratory of St Gwythian situated in a parish named after that saint, about sixteen miles west of Perran zabaloe, on the northern coast this likewise was preserved under the same circumstances, namely, buried in the sands Of the patron saint it is only known that he landed in the neighbourhood from Ireland in the middle of the fifth century, and was martyred by Tlodor, sovereign or chief of that district The present, doubtless also the original name of this parish is not mentioned in Domesday a minor only is there entered that of Conorton, from which I would infer that the church had been lost at the period when that record was compiled The ruin is not in such good preservation as St Piran's, because it was not so effectually buried in the sand as to be out of the reach of spoliation and the influence of weather The remains of the walls of this oratory are about eight feet in height in the nave and three in the chancel There are traces in the south wall of a loop hole or window a doorway in the nave and another doorway in the north east corner of the chancel as at

Scale of 20 feet



St Piran's and the rude masonry is precisely similar the ground plan will shew the points of difference between them It will be observed that the chancel and nave are more distinct, a narrow opening about 3ft 7in in width communicating between them This ground plan is not uncommon in Ireland

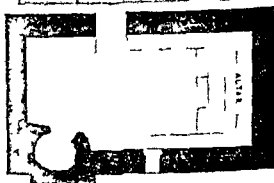
\* See Perran zabaloe account of the oratory of St. Iwan the saint by the Rev W. Haslegrave London 1814

The nave, measured internally, is 31 ft. 6 in. in length, and 15 ft. 5 in. in breadth. The chancel measures 14 ft. 4 in. by 12 ft. 8 in. in breadth. The thickness of the walls of the nave is 3 ft. 4 in., and that of the chancel walls 2 ft. 6 in. There are no stone benches in the nave, probably the seats were of wood, but in the chancel there is a stone bench continued all around from the entrance, along the wall, meeting the altar at each side; this bench measures about 1 ft. 6 in. in height, and the same in width. The altar is constructed of stone, and lies north and south; it measures about 4 ft. 10 in. in length, and it was probably not more than 2 ft. 6 in. or 3 ft. in width; in its present ruinous condition it is impossible to ascertain with precision the original dimensions. At present it is little more than 3 ft. in height. The walls of this structure were constructed in the same rude way as those of St. Piran's, with rough stones of all shapes and sizes put together without any lime in the mortar. This interesting ruin is situated beside a spring, near a river, and adjacent to the sea shore. It had been overwhelmed in the same light calcareous sand as Perranzabuloc. It is little known, and unfrequented; the dead rest in undisturbed security beneath the rich green turf which now covers the cemetery. It was first discovered by a farmer in the neighbourhood, who employed his men to dig a pond in the vicinity of the spring, or holy well. In the course of excavation they came to many skeletons, and soon after to a portion of the eastern wall. Beneath this and under the altar, there were found eight skeletons ranged side by side, at a depth of three feet below the foundation. Below these skeletons they struck upon the runs of another wall of rude construction, about three feet in height, beneath this again they found other skeletons, still buried in sand, at a depth of fifteen feet from the surface, here water prevented any further research.

From this let us pass on further west to the parish of Madron or Maddern, in which the town of Penzance is situated. In this and the adjoining parishes there are traditions, records, and traces of several oratories and wells. Nothing is known of St. Maddern, whose oratory or chapel, as it is commonly called, and well, we will consider next. The chapel is internally 20 ft. in length, by 10 ft. in width, and the wall measures 2 ft. in thickness, and at present about 8 or 9 ft. in height. The floor of this oratory, as well as that of

St Piran's is sunk below the level of the surrounding country, and it has a division running across it to mark the limits of the nave and chancel the former of which measures 15 ft in length and the latter only 5 ft.

The altar is of stone and a bench of stone is built along the walls all around the interior. There is a small window in the south wall measuring about 1 ft



3 in in width the arch of which is destroyed, and opposite to this window is the doorway in this instance placed on the north side it measures 2 ft 10 in in width and the head of this is also gone. This oratory was built near a little stream which flows under its south western angle here a well had been excavated which is continually fed by the clear stream as it passes onward. The well is enclosed by rude masonry, having an aperture into the nave about 4 ft in height, and 2½ in in width a moor stone lintel is placed across the top to support the little roof of this well. This is the only instance I have found of a well placed within a chapel. Norden who wrote early in the seventeenth century

says of this well that its fame in former ages was greater for the supposed virtue of healing which St Madderne had therewith infused and many votaries made annual pilgrimages unto it as they doe even at this day unto the well of St Winnufrede beyonde Chester in Denbighshire whereunto thou



sands doe yearlye make resorte but of late St Madderne hath denied his (or her I knowe not whether) pristine ayde and as he is coyde of his cures so now are men coyde of comynge to his conjured well yet soon a dayer resorte. Though this writer seems to despise the efficacy of these waters the tradition of their virtues still remained amongst the Cornish only a century ago a writer describing the gene

ral opinion regarding this well, says<sup>b</sup>, "To this fountain the impatient, the jealous, the fearful and the superstitious resort to learn their future destiny from the unconscious water. By dropping pins or pebbles into this fountain, by shaking the ground round the fountain, or by contriving to raise bubbles from the bottom on certain days, when the moon is at a particular stage of increase or decrease, the secrets of this well are thus extorted." This superstition continued to prevail up to the beginning of the present century, and is still spoken of with respect by some, particularly the aged<sup>c</sup>. Of all writers, Bishop Hall, sometime bishop of the diocese of these western parts, bears the most honourable testimony to the efficacy of this well. In his *Mystery of Godliness*, when speaking of the good office which angels do to God's servants, the bishop says, "Of whiche kind was that noe less then miraculous cure which at St. Madderne's well in Cornwall was wrought on a poor cripple, whereof beside the attestation of many hundreds of the neighbours, I tooke stricte and impartial examination in my last triennial visitation I found neither art nor collusion, the cure done, the author an invisible God." The well of St. Maddern is still frequented at the parish feast, which takes place, as I believe, in the month of July.

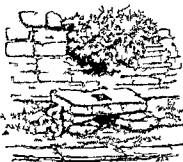
The chapel was dismantled, in the days of Cromwell, by a Major Ceely of St. Ives, and has since that period been gradually going to ruin. It has now a picturesque appearance, overgrown as it is with ivy and moss. In the eastern wall there is an old thorn-tree, the branches of which are scarcely less gnarled and tortuous than the roots, which may be seen twisting and winding amongst the rough stones of this rude specimen of masonry. It overhangs the ancient Altar, and with long rank grass, and wild brambles, completes the picture of desertion and ruin in this little sanctuary. The Altar, like that at St. Gwythian's, was placed lengthwise north and south, and consists of a large slab of granite, about 9 in. thick, 5 ft. long, and 2 ft. 6 in. wide. it is raised upon rude masonry to

<sup>b</sup> Borlase, *Antiquities of Cornwall*.

<sup>c</sup> The custom of dropping pins appears to have been very prevalent in Cornwall during the sixteenth and seventeenth centuries. Beside a path leading to the oratory of St. Piran in the sands, there is a spot where thousands of pins may be found. It was the custom, I am told, to drop one or

two pins at this place, when a child was baptized, and this custom was even retained within the recollection of some of the older inhabitants of the parish. There are other places in this country where pins may be collected by the handful, particularly at the ancient holy wells.

the height of about 3 ft from the original floor. On the surface of this slab nearly in the centre, there is a cavity about a foot square, and one inch deep. There appear no crosses upon this altar slab, nor any moulding what ever. The walls are built of pieces of granite which is the common material of the neighbourhood put together much in the same rude style as St Piran's. The doorway is on the north side fronting the well. It is 2 ft 9 in in width. The arched head is gone as is also that of the little window which is immediately opposite in the south wall. This window measures about 1 ft 3 in in width.



In the next parish to Maddern eastward called Gulval there is another holy well, to which it is customary to resort at the feast time. This well is also or formerly was famous for its prophetic properties. It is situated like Maddern well in a moor called Lössis moor in the manor of Lanesely. This name implies the existence of a British church upon the manor and probably it stood near this well. There are a great quantity of stones lying in the immediate neighbourhood which may once have formed a similar oratory to that at Maddern. In the inquisition of the benefices of Cornwall in the year 1294 this parish is called 'Lanesely'.

On the manor of Landithy near the present church of St Maddern a chapel or oratory once stood as also at Lanyon. Both of them are now destroyed. They were in existence at the time the Domesday Book was compiled.

There are also in the Domesday register records of two other oratories in the parish of Zennor north of St Maddern. One of these by the kind assistance of the Rev I Buller, of St Just I was enabled to find. It is situated on the brink of the cliff overhanging the sea near the village of Trereen, the other seems to have stood near a village of the name of Kerrow, but I have not been able to find the precise site. The former of these chapels resembles St Maddern's. It is about 16 ft in length by 9 ft. The walls are 2 ft in thickness and are at present about 6 or 7 ft in height. The floor is buried in earth to the depth of 4 or 5 ft. The altar stone is like that at Maddern but is smaller in dimensions being 4 ft 6 in in length 2 ft

baptistery, rudely but strongly built, which however has been destroyed, and now is overgrown with brambles. Although the building is only 9 ft in length, and 7 ft in width, the walls are not less than 2 ft 9 in thick, and are constructed of unusually large and heavy stones. The remains measure about 3 ft in height. I could not examine the internal arrangement of this little building which is now full of large stones, and overgrown with thorny brambles, it is literally buried in its own ruins, but there are other wells of this kind in the county which will enable us to form some opinion of the original state of St Levan's. Like all the wells of Cornwall, their primary use was clearly for sacramental purposes but these larger ones were doubtless resorted to with other intentions, as we have noticed in Madron and Gulval. This one was probably about 9 or 10 ft high with a rude arched entrance, in the interior was the usual stone bench at each of the side walls, and opposite to the entrance the little arch and basin for the water. In an ancient well not long since discovered in the parish of Eglos Mertyn, near Truro, the basin, now broken resembled the bowl of a font. It had a few rude circular ornaments on the outside similar to those which appear on the oldest Cornish fonts, and which bear much resemblance in character to some existing in Angleser as I believe, in Wales, and Ireland. The comparison of these with specimens of Norman art, which in some cases are to be found in the same church, seems to indicate that they are of an age more remote than Norman times.

remains of the rood screen elaborately painted and gilt, as also are the bosses and other parts of the roof. The font, however, indicates the existence here of a Norman church, which in all probability was erected after the Conquest, in the place of the ancient oratory of earlier times. This, I imagine, is the history of many parish churches in Cornwall, but usually the later structure appears to have been built upon the site of the ancient one, excepting when it was desirable to make choice of a better foundation. At St Piran, and St Gwythuan, the sand rendered it necessary to seek another spot, at Madron and Gulval, the waters of the moor, and probably the same inconvenience in this valley, occasioned the original site to be deserted, the church of St Levan's is built on the side of a rising hill near the spot where the ancient oratory stood. The patron saint is supposed to be St Levine, who was martyred by the Saxons whilst visiting the interior of the country. She came to Cornwall from Ireland with St Buryan, St Brecca and other Christians, who founded churches in this neighbourhood. A mile eastward from this church at the next coombe or valley opening to the sea, near Porth Kernou, may be seen the remains of another oratory, adjoining to a tenement called Trereen. It is about 18 ft by 9 ft, situated beside a little stream, and built in the same manner as the oratories already noticed. It is now used as a pig sty, and in the partitions I noticed a cut stone, the only fragment of the kind which I saw in these oratories, it measured about 3 ft 6 in square, was chamfered at one angle, and had probably been one of the jambs of the door.

From this place I passed on to the parish of St Buryan, where, by the assistance of the good host of Boskennal, I visited the oratory of St Delyn, which is situated close upon the sea. This building is somewhat larger than the other oratories, measuring about 37 ft by 16, it is built beside a stream, and lies, as do all the runs I have visited, east and west.

It was impossible to examine this oratory, encumbered as it is with rubbish and brambles, and converted into a cow house. The present occupier of the tenement, however, informed me that his father used to say there was a stone table at the "higher end," on which some people had told him the minister in ancient times used to stand to preach, and also

that there was a stone step along the wall "inside the house." These appear to have been remains of the Altar and benches. The land around this oratory is now the garden of the tene-ment: no bodies were reported to have been found, but graves, formed with stones set up on their edges, according to the British manner of burial, had frequently been discovered. Immediately around the walls had been found slates two inches thick, which doubtless had served as the covering of the roof, similar to the stones with which the Irish churches are roofed.

It is probable that ere long no trace of St Dellyn's chapel may remain, for being no longer serviceable to the tenant, he informed me that the proprietor had given him permission to "put the old stones over the cliff."

Near this spot formerly stood another "Chapel," called St Loye, probably of the saint of that name mentioned by Chaucer, *Canterbury Tales*<sup>d</sup>. The site on which it stood is very stony, and large trees now grow upon it, so that it appears to have been long since destroyed, a little arched wall may still be seen close to the site. Nothing is known of St Dellyn or St Loye, or their connexion with this neighbourhood. St Buriana, now called Buryan, who gave her name to the parish in which these remains are situated, came over in the seventh century from Ireland, and "built a church near by where she sumtyme lyved." She was buried in her church, which was still standing in the year 939, when Athelstan came to these parts. He had conquered his way thus far, even to the Land's End, and vowed to rebuild this little church, if he were permitted to return in safety from the conquest of the Scilly Islands, which are visible from the church-yard. Having returned in safety he built and endowed a church here, and it is a royal peculiar to this day. No traces, however, remain of the Saxon times. The present building is in the Perpendicular style of architecture, and is one of the best proportioned churches in the county.

The foregoing remarks may serve to call attention to the neglected ancient oratories and vestiges of the early Christians

<sup>d</sup> Hirc gretest othe was hut by Seint Eloy, l 120. On which Tyrwhitt remarks, "St. Eloy.] In Latin, *Sanctus Eligius*. I have no authority but that of I. d. Urr for printing this saint's name at length. In all the M.S. which I have seen it is abbreviated

St. Loy, both in this place and in ver 7140. The metre will be safe if othe be pronounced as a dissyllable." For the life of this saint see Zedler, *Grosses Universal Lexicon*, & *Fligius*.



of Cornwall, they may, it is hoped, induce other enquirers to communicate notices of similar traces either in the west, or other remote parts of the British Isles, and especially in Ireland. The zealous efforts of the missionaries of that country, at a period when the light of Christianity was almost extinguished by the barbarous invaders who overran other parts of England, appear to have been instrumental in preserving the more secluded and tranquil regions of the west from paganism and infidelity. This consideration may cause the simple and rude remains, which have been enumerated, to be regarded with interest and veneration.

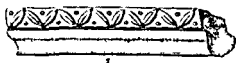
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#### OBSERVATIONS ON THE CRYPT OF HEXHAM CHURCH, NORTHUMBERLAND

THE ancient crypt on the west side of the abbey church of Hexham, beneath the ground once occupied by the nave, was discovered in the year 1726, in digging the foundation for a buttress to support the west end of the church, and since that period it has been appropriated as a burial place for the successive Lecturers of Hexham. At the period of its discovery it was examined by Stukely and Gale, who made known two Roman inscriptions contained in it—one built into the wall, and another into the roof of the north passage leading to the body of the crypt. It was, subsequently, explored by Horsley, who detected the fragment of a third inscribed stone in the arch of one of the doorways. These inscriptions are engraved in the "*Britannia Romana*," plates 35, 36, figs *cvi*, *cix*, *cx*.

In the year 1775 this crypt was again examined by the eccentric Hutchinson, who gave a meagre description of it in his "*View of Northumberland*," he recopied the inscriptions, and fancied he had detected some errors in Horsley's transcripts of them, but it is needless to enter into this part of the subject, further than to observe that a recent copy of one of these stones proves that Horsley was correct in his reading.

Together with the inscriptions, fragments of apparently Roman mouldings were found embedded in the walls, and their presence led Horsley to suppose that Hexham had been a Roman station\*. He thought it improbable that with quarries at hand the builders of the church would have brought stones either from Corbridge, the supposed *Constopitum* of Antonine's Itinerary, or from the Roman wall, and therefore conjectured it to have been the *Illicitum* of Ptolemy\*, although *Ilchester*, in the adjoining county of Durham, is now considered to represent the station so designated. But however this may have been Horsley's inference, drawn from the existence of quarries in the vicinity of Hexham, it is not entitled to much weight, as the county of Northumberland affords numerous instances of Roman remains having been used in building, in places where abundance of stone was to be had nearer than the spots from whence such relics must, unquestionably, have been procured. With these remarks we may take leave of the Roman antiquities of Hexham. The engravings 1, 2, and 3, are copies of fragments of mouldings extensively



1



2



3

used in the walls of the crypt. No 1 is certainly Roman, and though some doubt may be entertained respecting the other two we are inclined to consider them relics of that debased style of art, which marked the works of the Roman legionaries in Britain.

None of the antiquaries referred to bestowed much attention

on the crypt itself, which remained unnoticed from the time of Hutchinson until the month of June in the present year, when Mr. Fairless of Hexham, having an opportunity of examining it, drew the accompanying plan from correct measurement, and obligingly communicated it to the Central Committee of the Institute.

The history of the church of St. Andrew in Hexham presents almost as many vicissitudes as the life of Wilfrid, archbishop of York, who founded it about the year 673, and subsequently became the first bishop of Hexham. The building of Wilfrid was continued or improved by Acca, his successor in the see, c. 709, and a glowing description of the early edifice is given by Richard, prior of Hexham, whose testimony of its grandeur is not to be lightly regarded; for although he wrote at the distance of nearly three centuries from the period of its destruction by the Danes, in 875, there can be little doubt his relation was founded both on written authorities and respectable tradition, to say nothing of relics of the pristine church still existing in his time, which confirmed the story of its ancient magnificence. The church and monastery continued in ruins from the time of the Danish spoliation until about 1113, when it was restored by the second Thomas, archbishop of York, and given to a body of Austin canons, whose successors held it at the dissolution. The nave of the new foundation was destroyed by the Scots in 1296, and has not since been rebuilt. We may believe that the edifice, as it now exists, is chiefly the work of Thomas. There are additions of a later date, not the least remarkable being a modern doorway, for which the church is indebted to the liberality of the Mercers' Company, who are patrons of the Lectureship, founded in the 17th century by a member of their corporation.

Without advancing a positive opinion on the subject, it may be observed that it is more than probable this curious crypt is the identical subterranean oratory constructed by Wilfrid<sup>d</sup>; a crypt, of which it would be desirable to have a plan, exists in a similar position, viz., beneath the nave, in Ripon cathedral, originally one of Wilfrid's foundations, and a comparison of the arrangement and construction of

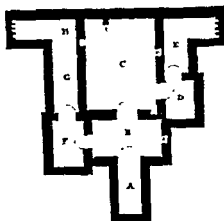
<sup>d</sup> "Igitar profunditatem ipsius ecclesie cryptis et oratoris subterraneis, et viarum infractibus, inferius cum magna industria

fundavit." Ricardus Hagustald, apud Twysden, 290

<sup>e</sup> History of Ripon, 120. 1801, p. 122.

these buildings would materially assist in determining the question of their antiquity.

T. H. TURNER.



#### REFERENCES TO THE PLAN.

A. Present entrance, a square pit 7 ft. long by 2 ft. 7 in. broad, and about 18 ft. deep to the bottom level of the crypt.

B. An arched chamber, 9 ft. 2 in. by 5 ft. 7 in., height to top of roof 9 ft., recess in the wall, cavity at the bottom.

C. An arched chamber, 13 ft. 4 in. by 8 ft., same height as B, three square recesses in side walls, with a cavity in the bottom stone, (perhaps for holy water,) and a funnel-shaped hollow above; a stone bracket at the east end, as shewn in plan.

D. A small chamber, (pointed triangular roof, formed with large flat stones,) 5 ft. 4 in. by 3 ft. 6 in.; height to apex of roof 8 ft.

E. A passage, 2 ft. 6 in. broad, length to angle 8 ft. 6 in., elbow 4 ft., flat roof covered with large stones.

F. A small chamber, 6 ft. by 3 ft. 6 in., with a pointed triangular roof, same as D.

G. A passage, 2 ft. 6 in. broad, 6 ft. 6 in. high, length to angle 13 ft. 6 in., elbow to north 4 ft., walled up with dry stones.

H. A Roman inscribed slab, forms the cover to this angle of the passage.

The dotted half circles, at the openings, from one chamber to another, are arched doorways about 6 ft. 3 in. in height.

## SEPULCHRAL BRASSES.

NOTICE OF INTERESTING MEMORIALS IN NORFOLK AND OTHER COUNTIES.

BY THE REV WILLIAM DRAKE, M.A

THE Eastern counties contain more numerous examples of sepulchral brasses than any other district of the kingdom, and this fact has often been quoted to warrant the opinion that they were of foreign manufacture, and imported from Germany or Flanders in readiness to be laid down. There are, however, many objections to be urged against this conclusion, and the fact itself may be more satisfactorily explained if it be considered that these memorials were only within the reach of the wealthy, and that the Eastern counties were, in the days when sepulchral brasses were in fashion, the scene of manufacturing wealth and activity: Ipswich, Norwich, Lynn, and Lincoln were great and important cities, when Birmingham and Liverpool were as yet country villages. In Norfolk, especially, the effigies of civilians abound, and Norwich with its numerous churches even now (sadly reduced as the number is) exhibits a collection of sepulchral brasses which attests the wealth of its ancient merchants and the splendour of their civic dress. Many of these have been made known in Cotman's elaborate work on the Sepulchral Brasses of Norfolk, but unhappily, as it would seem, in more than one case only with the effect of inviting the cupidity of the spoiler, since many which Cotman engraved, so lately as 1815, have now disappeared\*. Among others we may mention two from St. Stephen's, of great interest, figured in plates 17 and 104, and the curious figure of Faith, bearing the brazen bed, from the brass of Galfridus Langley, in the church of St. Lawrence, plate 97. To these may be added the effigy of John Clarke, stolen from St Andrew's in the memory of the present incumbent, and brasses formerly to be seen in the churches of St. Edmund and St Mary, now no longer to be found. It is to be hoped that the newly-awakened interest in regard to these ancient relics will reach "the most Catholic

\* Cotman has given an etching of the fine figure of Robert Attelath, mayor of Lynn, 1370, formerly to be seen in the church of St. Margaret, in that town. Stothard relates that previously to his visit to Lynn in 1813, it had been disposed of

by the churchwardens to a person who sold it for five shillings. *Memoirs*, p. 93. An inscription of this brass is preserved in the collection formed by Sir John Cullum, now to be seen in the print room at the British Museum.

Opposite to the door, on the northern side of the nave, and near the font, is a small brass figure in a shroud with the hands raised in prayer. It has not been given by Cotman. The legend is as follows —

Pran for ye soule of your charite  
of Thomas Robson to ye trunke

Going eastward, we find, towards the centre of the chapel a large stone with a brass, in very good preservation, of a female child in a long mantle, with a veil and barbe, in a religious dress, she had devoted herself, after the decease of her husband to the service of God. Her name is recorded in the following legend —

Hic jacet tumulata in a Johanna Brham vidua re deo d cari  
olim uxor Johis Brham Armigeri que obiit xviij<sup>o</sup> die Novembris  
A<sup>o</sup> dni mill mo CCCC<sup>o</sup> XLX<sup>o</sup> cujus re p picietur deus Amen

Below this legend are three coats of arms.<sup>d</sup> The next slab in the pavement is the old altar stone, marked with five crosses. Still eastward and in front of the communion table, is the effigy of a knight in armour, having a skirt of chain mail under plate armour with taces, and tuelles, the hands are raised in prayer the sword is suspended by a baldric, and hangs down straight in front of the figure. The legend is in old English character —

Hic iacet ben abilis d r Johes Wlen hussset Armig q<sup>i</sup> obiit vicesimo vijs<sup>o</sup> die m<sup>o</sup> s  
robo b A<sup>o</sup> dni M<sup>o</sup>CC<sup>o</sup>XX<sup>o</sup> cuj<sup>o</sup> re p pici<sup>o</sup> de

There was a shield in each corner of this stone but two are lost, and the other two nearly obliterated. In the north eastern corner of the chancel is another knightly effigy with legend and four shields in better preservation. The hair in this figure is not flowing but erect, the armour is of plate, the right arm covered by a succession of plates to give greater freedom to its movements. On the right side hangs a dagger, on the left a sword suspended by a baldric, buckled in front. At the feet is a lion couchant, regardant.<sup>e</sup> The legend runs thus —

Hic s<sup>i</sup> et venerabilis h<sup>o</sup>r Radulphus Wlen hussset armiger qui obiit XXX<sup>o</sup> die  
mensis Novembris A<sup>o</sup> dni M<sup>o</sup>CCCC<sup>o</sup> LXX<sup>o</sup> Cuj<sup>o</sup> a<sup>i</sup>c p picietur deus Amen

<sup>d</sup> Blomef Norf vol. i. p. 145 Cotman III. 1.

<sup>e</sup> Cotman Pl. 1.

<sup>f</sup> Cotman has given no representation of this figure which bears much resemblance to those of Sir Miles Staple on 1466 at

Ingham and Sir John Curzon 1471 at Belaugh. An etching of it was executed by Mrs. Hawley from a drawing by the late Rev Thomas Kerich Librarian of the University of Cambridge.

Between the two knights is a large stone with heraldic bearings, and the following legend in small Roman character. —

MARIE FILIE ET HEREDIERE UNICE GEORGE BLENCHEHAISET ARMIGER  
FILII PRIMOGENITI THOMÆ BLENCHEHAISET MILITIS INALRATI NIPTE PRIMO  
THOMÆ CULPEFFER ARMIGERO QUI HIC: POSTER FRATER FRANCISCO BACON ARMI-  
GERO QUI PETISTRIE IN COMITAT BLUFF TUMILATUR RINE F'LE DE-  
PLANTE XVII SEPTEMB 1587, ETATIS SUÆ 70

VIDE F'LE CASTI HOSPITALI BENIGNÆ

JOHANNES CORNWALLIS ET JOANNES BLENCHEHAISET

MEMORIE ET AMORIS ERGO POSUERUNT.

There are some brass plates of the Blencrhaissets on the east wall Just below these, and partly under the communion-table, is a large stone, from which a small male figure has been removed A female figure remains, but it is imperfect and loose It has the pedimental head-dress, the head resting on a square cushion the dress is long-waisted, the sleeves are tight, terminating in cuffs which cover the hand; a rich girdle which passes just over the hips supports an aulmoniére and a rosary The legend is as follows —

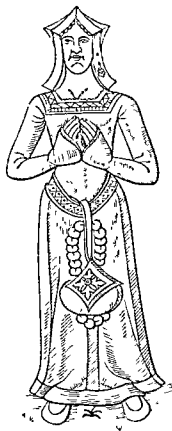
Here under lyeith George Duke Esquire  
who married Anne the daughter of Sir thome  
Blencrhaisset knyght the wyche George  
dyed the xth daye of July In the yere  
Of our lordes god A MCCCCC li  
whose soule God parden Amen

Anne Duke subsequently married Peter Rede, Esq, she survived him nine years, and was buried in St Margaret's church, Norwich, where her effigy appears on an altar-tomb on the north side of the chancel with the following legends —

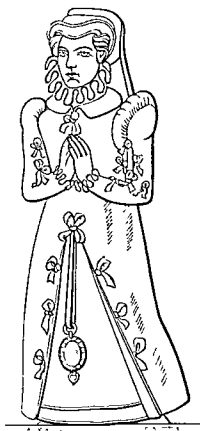
Here under lyeith buried the body of Anne Rede the Daughter of Sir Thomas Blencrhaisset knyght and first wife of George Duke late of Wymington Esquire & the  
after the wife of Peter Rede of Gommeham Esquire the which Anne Deceased the 11th  
ye of the moneth of April in the year 1677

She is represented, not as a widow, but with the French hood, a small ruff appears round her neck, and little frilled wrist-bands under her sleeves, which fit closely to the arms, and are tied with a number of small bows of riband they are also padded and high-shouldered, according to an ungraceful fashion of the times of Elizabeth, and in front, as if appended to her girdle, appears an oval ornament of rather

disproportionate size, which was either one of those portable mirrors, termed Venice steel glasses, or a box of goldsmith's work, intended to contain a pomander, or other perfumes.



No 1 Anne Rede



No 2 Anne Rede

The difference in costume caused by a lapse of twenty-six years between the first and second effigy, is very remarkable, and is a proof how closely the artist in such case followed the fashion of the period at which the brass was executed. Perhaps this is the only instance in which the same person has been twice represented by this sort of monument, in different churches and at different periods. We have much reason to regret that the figure of George Duke is lost, because that of Peter Rede is still preserved, and without it the completeness of the group is destroyed. Peter Rede is represented in armour of the fifteenth century, with a visord salade, and the following legend is in Roman character :—



HERE UNDER LYETHE Y<sup>e</sup> CORPSE OF PETER REDE ESQUIER WHO HATH WORTHELY SERVED NOT ONLY HYS PRYNCE AND CVNTREY BVT ALLSO THE EMPEROR CHARLES THE 5 BOTHE AT THE CONQVSTE OF BARBARIA AND AT THE SIEGE OF TYNIS AS ALSO IN OTHER PLACES WHO HAD GIVEN HYM BY THE SAYD EMPEROVR FOR HYS VALIAYNT DEDES THE ORDER OF BARBARIA WHO DYED THE 29 OF DECEMBER IN THE YEAR OF OVRE LORD GOD 1568

This brass is in the north chancel aisle of St Peter's Mancroft in Norwich<sup>h</sup>. It is an instance of a practice which seems to have been not uncommon in the later days of the use of monumental brasses, when a new legend was united to an old effigy, probably with the view of saving expense. The effigy of Peter Rede is in armour, of the fashion of 1480, much resembling that of Ralf Blenerhayset, but his death did not take place till 1568, so that we can only account for the discrepancy by supposing that a new legend was attached to an old figure. Other instances of this occur at Laughton, near Grimsborough where the date of the figure and canopy is about 1400, but that of the legend 1543, and at Howden, in Yorkshire, where the real date of the effigy attributed to Peter Dolman appears to be about the year 1500, but the legend is dated 1691. This legend is engraved on a portion of an older brass, and is an instance of what Mr Way has styled palimpsest brasses<sup>i</sup>.

In addition to these observations relating to sepulchral brasses in Norfolk I must mention an example which has lately come under my notice. It seems indeed to be unique. It is a small effigy of a civilian by his side is a sort of crutch or walking stick, the legend refers to this

Pray for the soule of Willm Palmer with y<sup>e</sup> Stole  
whiche Decedid on holy Rede day in y<sup>e</sup> yere of our lord  
God A M<sup>CCCCXX</sup> on whose soule Ihu have mercy

I do not remember any similar commemoration of a bodily infirmity, such as William Palmer's lameness in monumental brasses. The situation of this brass in the church of Ingoldmells on the eastern coast of Lincolnshire, has prevented its being earlier noticed

W D

<sup>h</sup> Blomef. Norf. vol iv p 200 Cotman Pl. lxxvii. p 41. There was formerly an escutcheon at each corner of the slab displaying the bearings of Rede with the honourable augmentations conferred by the emperor. A cantons after parted per pale on the first part two ragged staves on saltire on the second a man holding a ca-

duces in his right hand pointed downwards on his sinister a sword in pale with the point downwards per pale a Moor's head.

<sup>i</sup> Notice of the memorial of Thomas Totington abbot of Bury now existing in Hedgerley church Bucks. Archæol. vol xxx p 191.

The architectural and monumental antiquities of many parts of England still remain almost unknown the counties of Lincoln and Huntingdon especially appear to have been overlooked, few notices of the interesting remains preserved in the parish churches of those and other districts of our island have hitherto been published. A favourable occasion presents itself through the assistance of the numerous correspondents of the Archaeological Institute, to form collections which might supply a complete index of monumental effigies, sepulchral brasses paintings painted glass, and examples of sculpture in wood or stone, existing in the churches of each county of England. Such a compilation would be highly serviceable to the student of ancient art and costume, to the herald or the genealogist. As a contribution towards an index of this nature the subjoined enumeration of sepulchral brasses and incised slabs which exist in Warwickshire is offered to the readers of the Archaeological Journal.

Warwick St Mary's Thomas Beauchamp earl of Warwick and his wife Margaret Ferrers. Representations are given in Dugdale's Hist Warw Gough's Sep Mon, and Waller's Sep Brasses. A.D. 1401.

Merevale Abbey Church Chancel. Fine brasses of a knight and lady probably Robert lord Ferrers of Chartley and his wife Margaret. Dugdale has given only the inscription which is now lost. By the inventory taken at the dissolution there appear to have been here six grave stones with brasses valued at five shillings. Dugd Mon Ang new edit V 184. The figures measure in length 5 ft 8 in and are now placed north and south on the step before the altar table. A.D. 1407.

Baginton Sir William Bigot the favourite of Richard II and his wife Margaret. Dugdale gives representations of the interesting figures in their perfect state. A.D. 1407.

Wixford Thomas de Crewe (ob 1418) and his wife Juliana (ob 1411). Their memorial highly interesting on account of its fine design and preservation consists of a large table monument in the chantry of St Wilburga founded by Thomas de Crewe on the south side of the nave. A representation of the brasses has been published by the Cambridge Camden Society. A.D. 1411.

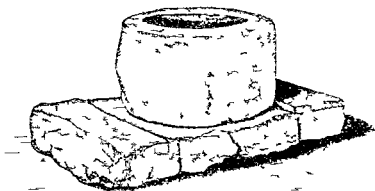
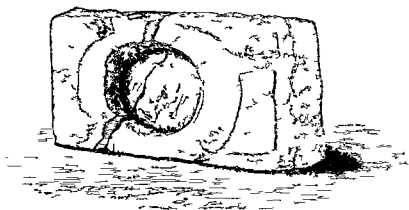
Wellsbourne Hasting Chancel Sir Thomas le Strange lord treasurer of Ireland and as entitled in the inscription given by Dugdale constable of Henry V in that island. A.D. 1416.

Hampton Arden Richard Brokes buliff of Hampton (Dugd Gent Misc 1790 p 988). Date about. A.D. 1430.

Wroxhall In the church adjoining to the residence of the Wren family brasses have been placed formerly to be seen in the church of Brailes and

# NOTICE OF AN ANGLO ROMAN SARCOPHAGUS,

DISCOVERED IN HERTFORDSHIRE



Anglo-Roman Sarcophagus

asunder to discover the contents, and placed upon a base, similar in general form to the covering; the ends of this base are raised or recurved upwards. The material of which the sarcophagus is composed is a rough gritty calcareous stone. The following are its dimensions:—*Cover*. Length, 5 ft. 3 in.; breadth, 3 ft.; thickness, 11 in.; diameter of hole in centre, 2 ft.; depth of ditto, 6 in. *Chest*. Diameter, 2 ft. 10 in.; height, 2 ft.; internal ditto, 1 ft. 6 in. Consequently the bottom is six inches thick, but the middle is very much thinner, and in the centre of the bottom there is a hole. *Base*. Length, 5 ft. 3 in.; breadth, 3 ft.; thickness, 1 ft.; thickness of central part, 10½ in.; breadth of side, raised part, 1 ft. 10 in.

This form of chest, *arca* or *loculus*, is rather uncommon, although well adapted for single interments; when the remains of two or more members of a family were placed in the same tomb, it was generally made of a rectangular shape, with a long elliptical trough, the ends of which well fitted the vases containing the ashes of the deceased: in these sarcophagi the vases were usually formed of glass. Such is the shape of the coffins discovered by the Rev. P. Rashleigh<sup>b</sup> at Southfleet, in Kent, in 1821, and of that published by M. Caumont<sup>c</sup>.

In the British Museum are cylindrical vases of lead, with circular covers, and enclosing bones, and small vases, found in excavations made in the island of Delos. These are evidently of the Roman period. Such forms were familiar to the Roman writers. Arrian<sup>d</sup> mentions the *πύελος*, or bin, in which the body of Cyrus was deposited, which Curtius translates by *dolium*, or cask<sup>e</sup>; and Phlegon of Tralles, the freedman of Hadrian, gives an account of the discovery of the head of the hero Idas, in a *πίθος*, or cask of stone<sup>f</sup>. A leaden vase, apparently Roman, with a short cylindrical neck and cover, and body of cylindrical shape, found in Fenchurch-street in 1833, is in the collection of the British Museum.

In the excavations undertaken by Mr. Rashleigh in the Sole field at Southfleet, he discovered two stone coffins, one formed of separate *pieces* clamped together, the other of a single

<sup>b</sup> See note g.

<sup>c</sup> Cours d'Archæol., tom. ii. c. viii. p. 257. Pl. xxix. Nos 14, 16.

<sup>d</sup> Exp. Alex. vii. 29.

<sup>e</sup> X. c. 32. not *soium*, as erroneously

and uncritically given by Gough, Sep. Mon. Introd. xxv. xxi.; and Carter in Archæol., vol. xii. p. 108—111.

<sup>f</sup> Opuscula, 8vo. Halæ, 1775. c. xi. p. 82.

stone hollowed out. The latter was found 3 feet under the surface, and contained two glass vases, one with handles; between them lay a pair of leather shoes, ornamented with a cut hexagonal pattern, and gold wire, apparently of Byzantine workmanship. Round it were found traces of red Roman ware, and portions of a wooden box<sup>c</sup>. These discoveries were made close to the Watling-street Road, at the station, conjectured to be *Vagniacæ*.

In October, 1794, a square cist was found at Ashby Puero-rum, Lincolnshire, of which an account was communicated to the Society of Antiquaries by Sir Joseph Banks<sup>a</sup>. The lid lay three feet below the surface; it fitted the sides neatly, and projected slightly over their edges. This cist was formed of the freestone which is found in abundance on Lincoln heath: it was squared and dressed with much care and precision; and measured externally 16 in. square, and 8½ in. high; the cavity within measured 12 in. every way. It contained an elegant vase of strong greenish-coloured glass, well manufactured: its dimensions were, height, 7 in.; diameter of the widest part, 7 in.; diameter of the mouth, 4 in. This vessel was nearly filled with fragments of burned bones, and amongst them were portions of a small unguent vase of very thin glass. No highway is known to have passed near the spot; the nearest Roman station is *Horncastle*, (*Banovallum*, according to Stukeley,) about five miles distant.



A coffin of rectangular shape, with a skeleton, and three glass vessels, of different shapes, standing in it, was also found near St Alban's<sup>1</sup>; and another with red Roman ware, and a skeleton, was found in a crypt at York<sup>1</sup>. In 1765 a glass vase, similar to the one found at Harpenden, but without any handle, was discovered at King's Mead, about half a mile from Cirencester, wrapped in lead, and deposited in a stone hollowed out to receive it<sup>k</sup>.

The Harpenden cist contained five vases; in the centre was placed a *præfericulum*, formed of pale green-coloured glass, and of a shape not peculiarly adapted to the purpose of inter-

<sup>a</sup> *Archæol.*, vol. xiv Pl. xxxviii figs. 1, 2, and Pl. xxxix. p. 222, Pl. vii. p. 37. vili. fig. 1.

<sup>c</sup> *Archæologia*, vol. xii. p. 96 Pl. x.

<sup>1</sup> *Archæol.*, vol. xvii. p. 336

<sup>1</sup> *Ibid.*, xvi. p. 310

<sup>k</sup> *Lysons in Arch.*, vol. x. p. 131, Pl. ix fig. 1

ment), but resembling such as have been found in Pompeii amongst objects of domestic luxury used by the wealthier Romans. The dimensions of this vase are as follows: breadth of side, 7 in., height to neck, 11 in., whole height 1 ft 2½ in., breadth of neck 3½ in., breadth of top 5½ in. It is probable that the wine in which the ashes were usually soaked after the extinction of the pyre was poured from this vase and that it was then appropriated as a receptacle for the burnt bones.



With this vase now deposited in the British Museum were found four small and rather shallow pateræ of the red glazed Roman ware: they were disposed round the glass *praeficulus* and were all stamped at the bottom with the potters' names. On two of them may be read indistinctly *FNIA AM* and *FNITA M*, which may be explained as *CFNI TALIS MANU* denoting the fabric of the potter *Genitalis* whose ware is not of uncommon occurrence in the excavations made in the city of London. The other two bear the stamps *BVI VRBI* or *BVTVRBI* the fabric of *Buiturbus* perhaps a barbaric mode of writing *Viterbus* at all events a Celto-Roman name finding its analogies in *Buolminus*, *Bordicea* and *Boduocus*. These wares were not improbably the produce of the Celto-Roman furnaces of *Britannia Prima*. Dimensions of the pateræ of Roman ware: diameter at top 4 in. ditto at base 2 in. height 2 in.



The use of glass had probably penetrated it in early period into Britain although one of the remotest corners of the Roman world for amongst the tumuli opened on the borders of Cambridgeshire and Essex called the Bartlow Hills in one instance was found a glass vessel with a second brass Roman coin of the age of Hadrian<sup>m</sup>. That glass was not exceedingly

<sup>T</sup> The shape is very common. See Caumont *Couss &c* c v l. 257 Pl. 23 figs 8 10

<sup>m</sup> *Archæol* xxv 11 p 1 23 300 317 1 6 Pl. xx.

common before the rule of the Cæsars, may be shewn from the inscriptions *APTAC CEIΛΩN*, with the semicircular sigma, and Artas Sidon in Latin, inscribed on the same vessels, noticed on specimens found in Italy, and preserved in the collection of M Bartoldi, late Prussian consul at Rome\* It is, indeed, probable that glass was not made in Rome itself, but imported from the Tyrian coast and Alexandria The glass of the Sidonian manufacturer Artas resembled the commoner kind, such as the vessel found in the Harpenden sarcophagus Pliny mentions that in the time of Nero the manufacture of glass had reached Italy, Spain, and Gaul N H xxxvi 66 The glass urns used among the Romans are generally of a different shape, having a globular body with double handles and a conical cover, which is sometimes perforated at the top, like an inverted funnel, for the purpose of pouring liquids over the bones when they had been collected The glass amphora, discovered in the sarcophagus attributed to Severus Alexander, generally known as the Birberini, or Portland vase, is another proof of the prevalent use of glass, and of the high state of art to which engraving on glass had been carried, and it is also an evidence that the most valuable productions of art were by preference deposited with the dead

Among the Celto-Roman population, glass, when employed for sepulchral purposes, was generally deposited with the greatest care, the vessel with the bones being enclosed within an urn of earthenware of a globular shape, pointed at the base, when there was not wealth or facility for obtaining a stone sarcophagus Such are the terra cotta globes found at Tancarville in Normandy, and now preserved in the museum of the Department at Rouen\* A similar globe was found at Hemel Hempstead, in Essex, enclosing a netile urn and bones†, and others were discovered in the Roman burying grounds at Deveril-street



\* Tischbein's Verzeichniss der Gemälden, Steine, &c. p. 247.  
† Caumont's Cours Archéol. p. 247.

† Archæol. vol. xxvii. p. 141.

and Whitechapel<sup>a</sup>. Another was dug up at Lincoln, enclosing a glass vase filled with bones<sup>r</sup>. An urn of glass of the same shape as that in the Humberden sarcophagus, was found near Melkham Bridge, Essex, with remains of Roman pottery<sup>s</sup>.

Glass vases have been occasionally found in England totally unprotected but these should probably be referred to a much later period when glass had become common instead of scarce and valuable as it had been at an earlier time.

Glass vases not of the same shape, have been occasionally found in barrows, with iron implements as at Dinton, near Aylesbury, Bucks and in Minster churchyard Isle of Thanet and at Woodnesborough near Sandwich<sup>t</sup>. Several vases and jugs of Roman glass many employed for the same purpose are in the museum of Boulogne<sup>u</sup>, from Roman tombs in the vicinity of that town. A glass amphora employed to hold bones was also found by Professor Henslow with an unguent vase in the barrow called the East Low Hill, Rougham near Bury St Edmunds<sup>v</sup>.

That the introduction of glass into Britain was long subsequent to the Phœnician trade is proved by the negative evidence of its not being discovered in the barrows and rude cemeteries of the primitive inhabitants with their amber and jet beads and flint or stone weapons.

Notwithstanding the extraordinary accounts of the glass sarcophagi of the Ethiopians and the glass trough (*πυελος*) in which Belus was laid<sup>w</sup> all probably of a later age the early manufacture of glass in Egypt and its employment among the Alexandrian Greeks under the Ptolemies, it does not appear to have come into general use among the Romans till the third century of our era. Until that period metallic vases were preferred but under Gallienus the fashion of using glass had become common. Britain furthest removed from the centre of Roman refinement seems to have enjoyed only imperfectly and as a distant province the benefits of the civilization of her masters. The arts in Britain were always half a century behind and the chiefs and reguli of our country

<sup>a</sup> Archæol. vol. xxv. i. p. 412.

Carter in Archæol. vol. x. p. 108—

111 ed. vol. vii. p. 108. I. xii. the supposed

abre dar a or obr endaria.

Arch. o. xv. p. 71. 11. xv. fig. 1

<sup>r</sup> Douglas New Alb. tan. ca. fo. 179. p.

63. 7. 11. x. fig. 2. 3. 5. xv. 1. 2. 3.

<sup>u</sup> Roach Smith Coll. Ant. Soc. 1843 p. 2. Pl.

<sup>v</sup> An Account of the Roman Antiquities found at Rougham near Bury St. Edmunds. Soc. 1813.

<sup>w</sup> A. J. an. II. N. xi. l. 3.



were apparently interred with less pomp than household slaves in Rome or Asia Minor, whose bones were deposited in vases (*ἀγγεῖα*), and honoured with a place in the columbaria amongst the remains of their masters.

When the custom of interment by means of burning the body on the funeral pyre became introduced by fashion or in consequence of intermarriage among the Celto-Roman population, a compromise seems to have been the result with respect to the usages of the two races. The Celt, accustomed to deposit the remains of his ancestors in the earth itself, still retained much of his national custom, by substituting for the elaborate vault of the metropolitan Roman a rude grave hewn in the solid rock or chalk, where this expedient was practicable, or else a massive sarcophagus of coarse and very simple workmanship, deposited in the natural soil. Among the Romans the usage still continued to prevail of constructing magnificent mausolea above ground, or superb sarcophagi placed on either side of the principal roads. The custom of burning was far from universal, bodies being found with remains of the same age either burnt or interred, but the progress of Christianity, perhaps, partly caused the distinction. In Gaul and Britain the practice of incineration prevailed from the times of the Cæsars to the reign of Constantine, and the intermediate exceptions must be attributed to the greater or less prevalence of the Celtic or Roman element. Simple humation has always been the expedient of the savage throughout the globe.

SAMUEL BIRCH.

# USAGES OF DOMESTIC LIFE IN THE MIDDLE AGES



THE DINING TABLE —PART II

WE take the first opportunity to continue our remarks on the ancient dining table and its appendages

Those of our forefathers who were opulent enough had plates and dishes of silver although treen, or wooden spoons and platters for the table held their place for many a day in the domestic offices of the great and the dwellings of the humble. In the fifteenth and sixteenth centuries pewter<sup>a</sup> was applied to the manufacture of similar articles but the price of that metal which continued high even till the early part of the eighteenth century prevented the general use of it among the lower classes. Harrison in his description of England written about 1580 adverting to the reputation of English pewterers says in some places beyond the sea a garnish of good flat English pewter of an ordinary making is esteemed almost so precious as the like number of vessels that are made of fine silver and in manner no less desired amongst the great Estates whose workmen are nothing so skilful in that trade as ours. He tells us the garnish contained twelve platters twelve dishes and twelve saucers and that its price varied from sixpence to eightpence the pound<sup>b</sup> an excessive value when compared with that of beef and mutton at the same period.

Convenience of form as well as long usage have so accustomed us to round plates that we may well be surprised they should ever have been made angular yet they were first

<sup>a</sup> The company of Pewterers was incorporated 20th Jan 1474 13 Edw IV

<sup>b</sup> Prompt Parvul ed Way V Car nysche Hol sh Clro vol p 237

quently copies, in a more precious material, of the square wooden trencher of the kitchen at the same time circular plates are often represented in old drawings of feasts. Dishes were much of the same form as at present, the largest were called "chargers," and seem to have been shaped like shallow bowls.

The salt, that important and stately ornament of the middle-age table, was a conspicuous object before or on the right hand of the master of the house<sup>c</sup>. It appears in various shapes—sometimes as a covered cup on a narrow stem, occasionally in a castellated form, and at the caprice of the owner or maker it frequently took the figure of a dog<sup>d</sup>, a stag, or some other favourite animal. The annexed



Ans. of Salt.

cut represents a large silver salt of the early part of the seventeenth century, preserved among the plate at Winchester College, although of comparatively recent date, there is every reason to believe it was fashioned after a more ancient type. The three projections on the upper rim seem to have been intended for the support of a cover, perhaps a napkin, as it was considered desirable to keep the cover clear of the salt itself. "loke that youre salte seller lydde touche not the salte," saith the "booke of keruynges." It appears from numerous allusions to the fact, that the state salt was used by the "sovereign" or entertainer only, and it is not unlikely, from the great number of salts mentioned in old inventories, that when possible each guest also had one for his particular use. It is not easy to understand how any one at the upper or cross table could be seated "below the salt," as it was not customary to sit at the lower side of that board,

<sup>c</sup> "The booke of keruynges"—than set your salt on the ryght syde where your souerayne shall sytte and on y<sup>e</sup> lefte syde the salte set your trenchours.

<sup>d</sup> Two are named in the will of Edmund

Mortimer earl of March A.D. 1380 also "un saler en la manere d'une lyoun ove le pee d'argent susorrez" Royal Wills, pp. 112—114.

which was left unoccupied for the more convenient access of servants. The probability is, therefore, that this phrase, and the distinction it inferred, applied only when the company sat on both sides of a long table, where the position of a large salt marked the boundary of the seats of honour, or what may be termed the dais of the board.

So long as people were compelled to the occasional use of their fingers in dispatching a repast, washing before as well as after dinner was indispensable to cleanliness, and not a mere ceremony. The ewers and basins\* for this purpose were generally of costly material and elaborate fabric.—

"L'ewe demande por laver,  
Li vilains maintenant lor baille  
Les bécins d'or, et la toaille  
Lor aporte por essuer."

LA MULE SANZ TRAIN

The will of John Holland, duke of Exeter, date 1447, mentions "an ewer of gold, with a falcon taking a partridge with a ruby in its breast<sup>f</sup>."

In the days of chivalry it was high courtesy towards a guest to invite him to wash in the same basin:—

"Puis fist on les napes oster  
Et por laver l'ewe apoter:  
Li Chevalier tout premerains  
Avec la Comtesse ses mains  
Lava, et puis l'autre gent tout "

BARBARAN, III 169

This however was perhaps a species of compliment naturally attendant on the equivocal honour of eating from the same plate with your host<sup>g</sup>, though it should be observed, in justice to the poets who are our voracious authorities for the custom, that there was generally a lady in the case.—

"Trestot delez li, coste a coste,  
Lo fet seoir la damoisele  
Et mengier à une escuele "

RECUEIL DE MEON, t. 31.

\* In Strutt's *Horda*, vol. i. Pl. xvi. fig. 3, is an engraving of a Saxon drawing representing Lot entertaining the angels: an attendant bears a vase-shaped basin for washing, together with a long narrow mantle, which hangs over his left arm, and is fringed at the ends.

<sup>f</sup> Royal Wills, p. 284. In the inventory of the jewels of Edward the Third, is

"a silver gilt ewer, triangular, enamelled with the images of the three kings of Denmark, Germany, and Aragon" *Archæologia*, vol. x. p. 252

<sup>g</sup> For a more oppressive exercise of hospitality in old times the curious reader may consult St. Foix, "*L'usage Historique sur Paris*," vol. i. p. 98.

We may now glance at the drinking-vessels of ancient days. The warriors of the north drank from horns, as did the Homeric heroes ages before them, and as the people of most countries have done where horn-bearing animals were known. In the ninth century the Saxon king of Mercia gave the monks of Croyland his "table-horn, that the elders of the monastery might drink out of it on feast days, and sometimes remember in their prayers the soul of Wiglaf the donor<sup>b</sup>." The same Wiglaf gave to the refectory of Croyland his gilt cup, embossed on the exterior with "barbarous victors fighting dragons," which he was wont to call his "crucible," because a cross was impressed on the bottom, and on the four angles of it<sup>1</sup>. This was doubtless a specimen of that skill in working precious metals for which the Anglo-Saxons were famous, and for the exercise of which Eadred in 949 rewarded his goldsmith Ælfsige with a grant of land<sup>1</sup>. Horns continued to be appendages of the table until after the Conquest, although other drinking-vessels were in use also. We see them represented on the Bayeux Tapestry, and find from wills and other notices that they lingered on the board, or in the hall, for centuries after the date of that historic needlework. The mouth of the horn was not unfrequently fitted with a cover, like the old-fashioned Scotch mull. In the collection of antiquities in the British Museum is preserved a very large drinking-horn of the sixteenth century, so great indeed that it was evidently intended to try a man's capacity for wine. It is formed of the small tusk of an elephant, carved with rude figures of elephants, unicorns, lions and crocodiles, and mounted with silver: a small tube ending in a silver cup issues from the jaws of a pike whose head and shoulders inclose the mouth of the vessel. The following legend is engraved upon it:—

"Drinke pou this and think no scorn

All though the Cup be much like a borne." 1599 Fine &c.

The remains of an iron chain are attached to this horn, which was probably suspended in the hall of some convivial squire of the old time, whose guests were at times summoned to drain it, or to pay a shilling fine.

After the horn the commonest drinking-vessel of early times

<sup>1</sup> Codex Diplom. Ævi Saxonici, vol. 1. p. 305. Mr Kemble suspects the authenticity of this charter: it is at any rate of great antiquity.

<sup>1</sup> Ibid

<sup>1</sup> Ibid., vol. ii. p. 299

was, perhaps, the mazer bowl, its name was undoubtedly derived from the maple wood\*, of which it was usually made, although like bowls of more costly material bore the same appellation, which seems ultimately to have been given to shape, without reference to substance. Mazers were of different sizes, great and little being named in the same inventories, sometimes they had covers<sup>1</sup>, and a short foot or stem. The early wassul bowl seems to have been shaped as a mazer. We give a cut of the "murrhine cup" presented to the abbey of St Albans by Thomas de Hatfield, bishop of Durham, "which" says the recorder of the benefaction, "we in our times call 'Wesheyl'". This vessel could not have been used in a very graceful manner, we perceive from illuminations that small ones were raised to the mouth in the palm of the hand, the larger sized would have needed both hands. The small mazer was called a "masclin," unless, indeed Dan Chaucer borrowed this diminutive from the Latin to make a rhyme —



A WAZ

They set him first the swete win  
And mede eke in a masclin

THE RIME OF SIR THOMAS

Our ancestors seem to have been greatly attached to their mazers and to have incurred much cost in enriching them. Quaint legends in English or Latin, monitory of peace and good fellowship were often embossed on the metal rim and on the cover, or the popular but mystic Saint Christopher engraved on the bottom of the interior rose in all his giant proportion before the eyes of the wassaler as he drained the bowl giving comfortable assurance that on that festive day, at least no mortal harm could befall him. But we may believe that occasionally art made higher efforts to decorate the

\* Dutch *maesser*. In that valuable record of the usual household effects of the middle classes at the beginning of the fourteenth century the assessment of a 15th upon the borough of Colchester in the 29th of Edward the First (Rot. Parl. 245) mazers are frequently mentioned — *e plus de mazero parvus pretu vj d* — *e plus de mazero pretu xv d* — the highest value at which one was assessed being

two shillings and that price must have been owing to its size and workmanship for had the material been silver the fact would have been stated. These we may fairly assume to have been wooden bowls.

One mazer with one cover double gilt weyl xx x ounces — x.h. x1 j s. 1 j d — Wills and Inventories (Surtees Society) p 339

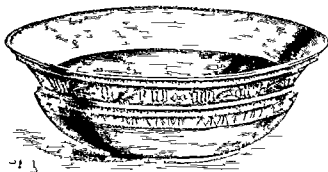
"MS Cotton Nero D v fo 87

favourite cup      Witness Spenser's musical and vivid description of

'A mazer y wrought of the maple warre,  
Wherein is enchaired many a fyre sight  
Of bears and tygers, that maken fiers warre,  
And over them spread a goodly wilde vine,  
Entrailed with a wanton yvy twine  
Thereby is a lambe in the wolces paws,  
But see how fast renneth the shepheard swain  
To save the innocent from the beastes paws  
And here with his sheepehooke bath him slain  
Tell me, such a cup hast thou ever scene?  
Well mought it besee me any harvest queene

THE SHEPHERD'S CALENDAR—AUGUST

The latest of our poets who alludes to it is Dryden in the seventeenth century it may have been still



2 c how m f

in use among the humbler classes. The annexed cut represents a very perfect mazer<sup>n</sup> of the times of Richard the Second, its material is a highly polished wood, apparently maple, and the embossed rim of silver gilt<sup>o</sup> bears this legend —

In the name of the trinite  
fill the kup and drinke to me

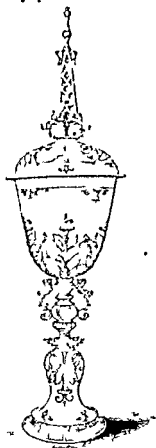
In the lapse of time and advance of refinement, we find on the tables of the opulent, drinking vessels of other forms and various names. The hump a cup raised on a stem, either with or without a cover, its form in the early part of the fourteenth century is shewn in the tail piece, p 180 ante, the cup said to have been given by King John to the corporation of Lynn is of the same species, as also the accompanying fine specimen of the sixteenth century from the collection of plate

<sup>n</sup> One mazer w<sup>h</sup> one edge of silver  
Will's &c (Surtees Socy) p 115

<sup>o</sup> In the possession of Evelyn 111 p

Shirley Jsq MP who has kindly permitted it to be engraved for this paper

at Winchester College, represented here by permission of the Rev the Warden. The *godet*, a sort of mug or cup, the *juste* (*justa*), which was rather a conventual than a secular measure, and so named from containing no more than a prescribed allowance of wine, the *barrel*, and the *tankard*. Another frequently named in inventories, was, the 'standing nut' or mounted nut shell. The shell of the *coco* was imported into Europe, through Egypt, at an early period, and appears to have been held in some estimation. But a substance "*d'outremer*," still more highly prized as a material for cups, was the "*grype*," or griffin's egg, which was in all probability merely the egg of the ostrich or emu. As our forefathers believed the griffin to be of monstrous size they had no hesitation in treasuring a very long horn as a specimen of its formidable claws. In the British Museum there is a curious example of this ancient credulity. It is a horn of the Egyptian Ibex, (*Capra Nubiana*), more than two feet in length, on a silver rim around its base is engraved, in characters not older than the sixteenth century. ✠ *GRAPHI VAGVIS DIVO CATHBERTO DVNEL MENSIS SACER*. The different vessels above enumerated were usually of silver, rarely gold and sometimes of ivory although it has been said that cups of crystal were not uncommon\* some research convinces us that crystal beryl or fine glass and such substances were rarer still than gold and it was not until towards the close of the fifteenth century that glass came into use for drinking cups. They were generally embossed or enamelled with the armorial bear



H. H. 1840

\* Prompt. Parvul ed Way to n. l. p 268

\* Item, quatre barils de Ivoire garnis de laton ed les coffins. Inv of Pers Gaves on A D 1313 J'œde a. Duo ba l argent deaura cum zon s argent

minutis pond in toto xls Wardrobe account 8 Edw III A D 1334 Co to MS Nero C vi. l. fo 310b Prompt. Parvul ed Way sub voce \* Warton's Hist of English Poetry vol 1 p 204



ings of their owners, parcel-gilt, sometimes set with jewels, and occasionally they bore designs of higher pretension. A cup of silver gilt and enamelled "*ove jeux des enfans*," the sports of children, is mentioned in the will of Edmund Mortimer earl of March, 1380; one of gold "with the dance of men and women" in the will of Richard Beauchamp, earl of Warwick, date 1435<sup>a</sup>; and another enamelled with dogs occurs in that of Katherine countess of Warwick, 1369<sup>a</sup>. Hearts, roses, and trefoils were devices generally enamelled or chased upon drinking cups, during the fourteenth and fifteenth centuries<sup>a</sup>.

It was customary to give names to particular drinking cups. Edmund earl of March, in 1380 bequeathed his son Roger a hanap of gold with a cover, called "Benesonne<sup>a</sup>;" a name which is usually considered to have belonged to the "grace-cup." In 1392 Richard earl of Arundel and Surrey left his wife her own goblet called "Bealchier." Sir John Neville bequeathed to the abbey of Hautemprise in 1449 a cup called "ye Kataryne<sup>a</sup>." Large *standing* cups, as they were called, intended chiefly for the ornament of the table or dressoir, but also for wine, had their names; John, baron of Greystock, who died in 1436, left to Ralph his son and heir a very large silver cup and cover, called the "Charter of Morpeth<sup>a</sup>," a term which may recall to the reader's recollection the ruby ring, described as the "Charter of Poynings" in the will of Sir Michael de Poynings in 1368<sup>b</sup>. Besides these standing vessels, which were of large capacity, for we find them called "galoniers" and "demi-galoniers<sup>c</sup>," the table or buffet was decorated with silver "drageoirs," or "dragenalls" as they were named in England, for spices, made in many quaint shapes

The most curious appendage however of the tables of princes and noblemen of high rank was the Ship, (*nef*), which according to Le Grand, held the napkin and salt of its owner<sup>d</sup>

it may have done so, but there is little or no proof of the destination of this singular ornament, which by some antiquaries is conjectured to have been a box for spices and sweetmeats. The form of it was evidently borrowed from the *navette*, (naveta,) a ship-like vessel in which frankincense was kept on the Altar, and which may be traced to a greater antiquity than the table-ship. The use of the *nes* in England seems to have been less common than on the continent. The earliest mention of it in this country, of which we are aware, is in the inventory of the jewels of Piers Gaveston, in 1313. "Item a ship of silver with four wheels, enamelled on the sides." Among the royal jewels in the 5th of Edward the Third, 1331, was "a ship of silver with four wheels, and a dragon's head, gilt, at either end;" it weighed xij.li. vij.s. iiijd.<sup>1</sup> There are other species of ships named in old wills, as in that of William of Wykeham, 1403, "an alms-dish newly made in the form of a ship\*;" in that of John Holland, duke of Exeter, 1447, "an almes-diss the shipp;" and in that of George earl of Huntingdon, 1531, "a flat ship of silver gilt." These, perhaps, corresponded in intention with the alms-pots<sup>b</sup> (*pots à aumosne*) into which, says Le Grand, pieces of meat were thrown from the table to distribute among the poor<sup>c</sup>. It is out of our power to elucidate further the purpose of the table-ship, but we incline to believe it was intended for confections and spices, and not for the salt. The annexed illustration, a servant bearing the ship to table, is taken from an elaborate illumination of the fifteenth century, representing a feast given by Richard the Second<sup>k</sup>.



T. H. TURNER.

\* So we venture to amend "roefs," the word as printed in the *Fœdera* for "rotes," or "roets."

<sup>1</sup> Cotton MS Nero C viii fo. 319.

<sup>b</sup> Test. Vetust., p 767.

<sup>c</sup> "Olla argentea magna costata pro elemosina, cum capite regis ex una parte et capite episcopi ex altera, ponderis xv li xij s iv d." Wardrobe Acc 8 Edw

III, Cotton MS Nero C viii fo 319

<sup>k</sup> *Vie Privée*, iii 255 The alms-pot still holds its place in the hall of Winchester College. broken meat is placed in it for distribution to the poor, and it is under the management of one of the foundation scholars, who is styled "*olla præfectus*"

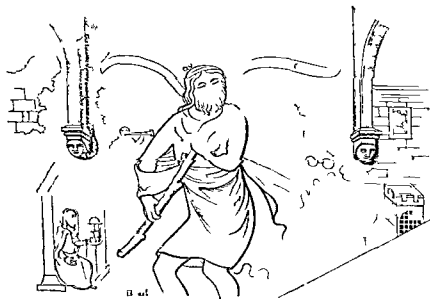
<sup>k</sup> Royal MS 14 E IV fo 244 b

## PROCEEDINGS OF THE CENTRAL COMMITTEE

JUNE 23

Mr Jonathan Gooding of Southwold, Suffolk, communicated a sketch of the basin of an ancient font, formerly in the church of Reydon near Southwold. It is of octagonal form, at each angle there is a little column, and the sides are perfectly plain. The pedestal had been destroyed, the upper portion, as Mr Gooding stated had long been used as a trough for feeding bullocks on the premises of a farmer at Reydon. It was recently purchased by a clergyman in the neighbourhood, in the hope that it might be restored to the church to which it had originally belonged, anciently known as St Margaret's of Rissmere, the mother church of Southwold. Several similar cases of desecration were mentioned by Mr Shirley the Rev Arthur Hussey, and Mr Way, especially the existence of three ancient fonts in the garden of the Shakespeare Arms Inn at Stratford on Avon. The Committee agreed fully with Mr Gooding that it is very desirable to preserve objects of this nature and if possible to replace them in the churches whence they may have been heedlessly removed.

Dr Bromet exhibited a drawing by Mr G J L Noble, and tracings taken by himself from some portions of the distemper painting recently discovered in Croydon church, accompanied by the following observations



\* On the south wall and opposite to the north door of Croydon church is a colossal figure of St Christopher, of which the general design is so grand

and elegant, that I regret much to report that its ornamental details are not easily discernible, and especially that nothing more of the Christ than the feet is now visible, the legs of St Christopher also are hidden by some paneling. The drapery of this figure is a purplish coloured tunic and a green cloak and the folds of both are artistically disposed. In his hands he bears a knotted staff, which, though green, is not in that sprouting state occasionally seen, and instead of the flying birds commonly met with here has been apparently a choir of seraphs, of which two playing upon brazen pipes, and one upon a double drum or timbrel, may still, by close inspection be made out. On each side of the saint's head is an inscribed scroll one from the mouth of Christ probably, and the other from the saint, but these mottoes are now illegible except one or two words which are not referable to any of the known distichs alluding to St Christopher. I further down as if at a door, is a comparatively small figure of the hermit friend of St Christopher, with a large flaxen beard, and in a yellow dress holding forth his beacon lantern which it is worthy of remark is here painted like an heraldic shield quarterly argent and gules, the arms probably of the donor of the painting. I believe that the horn or glass of mediæval lanterns was sometimes coloured in this manner.

"On the left of the saint, though not relating to any legend concerning



him that I can find is a semicircularly arched and portcullised embattled gateway over which at a quadrangular window in a lofty tower seemingly of brick with stone dressings are the figures of a king and queen. The king has a flowing grey beard and is habited in a purplish tunic with an

ermine collar, and a red cloak. The queen is much younger, with auburn hair, and is in a purplish robe lined with red. Their crowns are of Edwardian character, having on the circles three elevated trefoils with intervening short broad rays, but to what English monarch and his wife to appropriate these figures I am at a loss. The vicar, Mr. Lindsey, thinks they were meant for Edward III. and his queen, but on this point I must differ with him, and would rather take them for some royal personages of holy writ, or perhaps of St Christopher's time; first, because of the apparent disparity of their ages, (Edward and his wife having both been married when very young.) and secondly, because I cannot find any elderly English monarch with a young wife who existed at that period, the fifteenth century, during which Croydon church may be presumed, from its architectural features, to have been built; unless, as Mr. Lindsey says, the portion of wall on which they are painted be older than the other parts of the church."

The Rev. Hugh Jones, D.D., rector of Beaumaris, informed the Committee that having recently visited Llugwy, where the largest of the cromlechs existing in Anglesea is to be seen, he was informed that certain persons had been digging around it in expectation of finding money, and had brought to light only a number of bones, some of which he had preserved, in order to learn whether they are the remains of men or of animals.

Mr. Holmes sent for examination fac-similes of two singular inscriptions taken from portions of a screen, formerly in the church of Llanfair-Waterdine, Shropshire, near Knighton, on the confines of Radnorshire. They were communicated by the Rev William I. Rees, rector of Casgob, in the latter county. The characters are carved in relief on two rails of a piece of panelled screen-work, which had been concealed by a pew. The uppermost inscription consists of two lines, measuring in length about 2 ft. 3 in., and the width of the rail is about 3 in.; it is chamfered off on either side in a hollow moulding. The words, as it appears, are divided from each other by incised lines. Sir Samuel Meyrick exhibited casts from these inscriptions to the Society of Antiquaries, Jan. 26, 1843; suggesting that the characters may be regarded as musical notes, and that the perpendicular lines answer to the bars in music; the whole forming, probably, the strain of a chant. The church



Fac-simile of the inscriptions in the Church of Llanfair-Waterdine



by the Central Committee to be inserted in the programme of the next General Meeting of the French Society, and the presentation of the first volume of the *Archæological Journal*, made on the part of the Committee by Dr Bromet, was acknowledged by a special vote of thanks, with the presentation in return of the last volume of the *Bulletin Monumental*, published under the direction of the Society.

The Rev Richard Lane Freer forwarded a note on the sculptures in Brinsop church, Herefordshire. The church is dedicated to St George, and the accompanying representation of the patron saint, from a drawing by

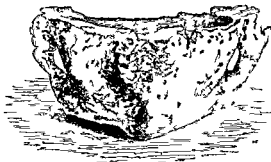


St. George—Brinsop Church

Mr Gill of Hereford, is now built into the north wall within the church, opposite the south door. It has been the tympanum of a doorway, perhaps of the principal entrance. The face of the figure is mutilated as well as the right arm. This relief is 3 feet 6 inches high, and 4 feet wide. Above are the sculptural decorations of the arch of a door, and the way in which the subjects are mixed together would lead to the supposition that the present arrangement has been made by chance. They are for the most part carved on separate stones, sometimes two on one, so that if they were at any time thrown together, they may have been built into their present position without regard to the original design. In this arch there are two of the zodiacal signs Taurus and Pisces, Sagittarius occurs in a rude circular arch above the north doorway. Mr Freer considers these and other sculptured decorations of the building to have belonged to an edifice of earlier date than the present one, and though perhaps part of the old walls may remain, it appears probable that the early church had been either destroyed or so neglected, that it became necessary to erect a new one, when these antiquities were placed in the walls for preservation. The holy-water stoup in the wall on the right side of the south door, within the church, is of the fourteenth century, but an armed figure in stained glass in the east window, said to be Bishop Cantulupe would direct us to the thirteenth century, as the period of the erection of the present building.

JULY 7

Captain Stanley R N for-  
waided by Mr Way a draw-  
ing of a font discovered in  
the sea near the mouth of  
the Orwell and a sketch of  
the gate way of Erwarton  
Hall, Suffolk, about to be  
demolished



Font discovered near the mouth of the Orwell

Mr Ferrey read a letter  
from the Rev R G Boodle  
vicar of Compton Dando, respecting a Roman altar discovered in that  
parish Mr Boodle supposes it to have been dedicated to Perce, one of  
the figures on it being that of Hercules Pacificator, and the other Apollo  
The Wins dike runs through the parish and part of it is very distinct  
about a quarter of a mile from the church

Mr Hodgkinson of East Acton exhibited a lease under the common  
seal of the priory of Montacute in Som-  
setshire dated 16th January 1507 The  
name of the prior in this deed is John  
Water erroneously called Watts by Col-  
linson Hist of Somerset vol m p 213  
The seal of this priory is rare and has  
not been hitherto engraved, it is described  
in the last edition of Dugdale's Monasticon  
from a very imperfect impression appen-  
ded to the deed of surrender among the Au-  
mentation records The priory of Monta-  
cute was founded by William I earl More-  
ton temp Hen I and granted by him to  
the monks of Cluny to whom it continued  
a cell until made demizen in the 8th of  
Henry IV





several spots which I examined, contains no particles of pounded brick. On the eastern (or south eastern) side, which was not difficult to approach, the fortification seems to have been slight, but I had opportunity only for a cursory inspection. My reason for wishing to bring this matter before the Committee is the idea, that masonry is scarce in specimens of the military works of the ancient occupants of this country, save in those of the Romans and Normans, to neither of whom, I presume, can this example be referred. The road from the proposed suspension bridge over the Avon, if ever executed, will be carried directly through these remains."

Mr King (Rouge Dragon) exhibited a facsimile taken by the Hon and Rev A Napier, rector of Swyncombe in Oxfordshire, from a sepulchral brass in the church of Ewelme in that county. The inscription, which is not given by Skelton, runs as follows —

## Notices of New Publications.

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THE ARCHITECTURAL HISTORY OF CANTERBURY CATHEDRAL. BY THE  
REV R WILLIS, M A, FRS, &c, JACKSONIAN PROFESSOR OF THE  
UNIVERSITY OF CAMBRIDGE; comprising the substance of a Discourse  
delivered by him at the First Annual Meeting of the British Archaeologi-  
cal Association

THE high reputation of Professor Willis will suffer no diminution from the present work, on the contrary, the accurate research shewn in it, and the careful application of the information thereby acquired to the practical purpose of elucidating the history of this interesting Cathedral, would be sufficient to establish the reputation of an author previously unknown. It is not too much to say that we here have the first step towards a real history of architecture in England. Many attempts have indeed been previously made, and some of them with great pretension, an approximation to the truth has doubtless of late years been obtained, but no one hitherto has established the leading facts on the same firm and secure basis that we here find them fixed. Compared with this standard, all previous writers have been floundering in the dark, blind leaders of the blind, even the best informed differing strangely from each other as to the precise periods at which the principal changes took place, and no one feeling confidence in the results obtained from such uncertain premises. Professor Willis leaves no room for doubt, he demonstrates beyond all question every fact which he wishes to establish. It happens fortunately that the exact history of this celebrated building can be better ascertained from cotemporary authorities, than perhaps any other, and the acuteness with which the minute descriptions of Gervase and others are applied to the existing structure is beyond all praise. After following the Professor in his comparison of the building itself with the details given by the chronicler, we feel that we can without hesitation affix a positive date to every stone of the church.

The work must become a standard of reference for all who wish to obtain accurate information on the very interesting subject of the progress of the art of building in England. It begins from the earliest period, and the first chapter relates "the history of the building, and the events which bore upon its construction, arrangement, and changes in the words of the original authors as much as possible." The translation is remarkably close and preserves all the spirit and life of the originals, those who had the pleasure of hearing that of Gervase read at the meeting at Canterbury, will not easily forget the thrilling effect which it produced, the rapturous manner with which it was received or the clear and lucid explanations by which it was accompanied. The whole of these are here embodied and the large diagrams which were hung over the Professor's head and so often referred to in that interesting lecture, are here all presented to us and very clearly engraved though on a small scale, with the date of the year when each part was built.

To those who were not fortunate enough to be present at the Canterbury

Meeting, the following extracts will give some idea of the nature and value of the work. The earliest are from Edmer the singer, whose work is now in part first published from a manuscript in the library of Corpus Christi College, Cambridge

"A D 602—When Augustine (the first archbishop of Canterbury) assumed the episcopal throne in that royal city, he recovered therein, by the king's assistance, a church which, as he was told, had been constructed by the original labour of Roman believers. This church he consecrated in the name of the Saviour, our God and Lord Jesus Christ, and there he established in habitation for himself, and for all his successors." p 7 from Bede

"A D 910 to 960—In the days of Archbishop Odo (the twenty-second) the roof of Christ Church had become rotten from excessive age, and rested throughout upon half-shattered pieces. wherefore he set about to reconstruct it, and being also desirous of giving to the walls a more aspiring altitude, he directed his assembled workmen to remove altogether the disjointed structure above, and commanded them to supply the deficient height of the walls by raising them." p 3 from Edmer

"A D 1011—In the primacy of Archbishop Elphege (the twenty-eighth) the sack of Canterbury by the Danes took place. During the massacre of the inhabitants, the monks barricaded themselves in the church. The archbishop at length rushed out, and appealed in vain to the conquerors, in favour of the people. he was immediately seized and dragged back to the churchyard. 'Here these children of Satan piled barrels one upon another, and set them on fire, designing thus to burn the roof. Already the heat of the flames began to melt the lead, which ran down inside when the monks came forth,' and submitted to their fate. four only of their number escaped slaughter. 'And now that the people were slain the city burnt, and the church profaned, searched and despoiled the archbishop was led away bound, and after enduring imprisonment and torture for seven months, was finally slain." p 7 from Osbern

"It must be remarked, however that the church itself at the time of the suffering of the blessed martyr Elphege, was neither consumed by the fire nor were its walls or its roof destroyed. We know indeed that it was profaned and despoiled of many of its ornaments, and that the furious band attacked it, and applied fire from without to drive out the pontiff who was defending himself inside. But when they had laid hands upon him on his coming forth, they abandoned their fire and other evil deeds which were addressed to his capture, and after slaying his monks before his eyes, they carried him away

"This was that very church (asking patience for a digression) which had been built by Romans, as Bede bears witness in his history, and which was duly arranged in some parts in imitation of the church of the blessed Prince of the Apostles, Peter; in which his holy relics are exalted by the veneration of the whole world" p. 10 from Edmer, and quoted by Gervase.

Of this Saxon church we are then furnished with a full description, accompanied by a ground plan, and for the sake of comparison a plan also of the ancient basilica of St Peter at Rome, from which the design had been copied; but of this church it is clearly established that not a vestige now remains, and it is important to bear this in mind when comparing the history of other buildings with the severe test of Canterbury.

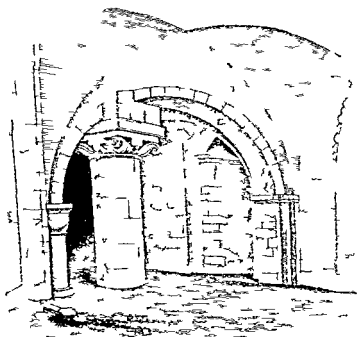
"Now, after this lamentable fire, the bodies of the pontiffs (namely, Cuthbert, Bregwin, and their successors) rested undisturbed in their coffins for three years, until that most energetic and honourable man, Lanfranc, abbot of Caen, was made archbishop of Canterbury. And when he came to Canterbury, (A.D. 1070,) and found that the church of the Saviour, which he had undertaken to rule, was reduced to almost nothing by fire and ruin, he was filled with consternation. But although the magnitude of the damage had well nigh reduced him to despair, he took courage, and neglecting his own accommodation, he completed, in all haste, the houses essential to the monks. For those which had been used for many years were found too small for the increased numbers of the convent. He therefore pulled down to the ground all that he found of the burnt monastery, whether of buildings or the wasted remains of buildings, and, having dug out their foundations from under the earth, he constructed in their stead others, which excelled them greatly both in beauty and magnitude. He built cloisters, cellers' offices, refectories, dormitories, with all other necessary offices, and all the buildings within the enclosure of the curia, as well as the walls thereof. As for the church, which the aforesaid fire, combined with its age, had rendered completely unserviceable, he set about to destroy it utterly, and erect a more noble one. And in the space of seven years, he raised this new church from the very foundations, and rendered it nearly perfect" p. 14 from Edmer.

"After the death of Lanfranc, he (Ernulf) was made prior, then (in 1107) abbot of Burgh, (Peterborough,) and finally, (A.D. 1114,) bishop of Rochester. While at Canterbury, having taken down the eastern part of the church which Lanfranc had built, he erected it so much more magnificently, that nothing like it could be seen in England, either for the brilliancy of its glass windows, the beauty of its marble pavement, or the many coloured pictures which led the wondering eyes to the very summit of the ceiling" p. 17. from Will Malm.

"This chancel, however, which Ernulf left unfinished, was superbly completed by his successor Conrad, who decorated it with excellent paintings, and furnished it with precious ornaments" p. 17.

The oldest portions of the cathedral now standing are therefore of the time of Lanfranc, and of this period little more than a few fragments remain;

the principal part of the old work previous to the great fire is the work of Ernulf and Conrad, the distinct character of this early Norman work is

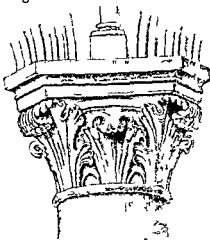


Part of the Crypt A.D. 1035-6 The Floor inserted A.D. 1153

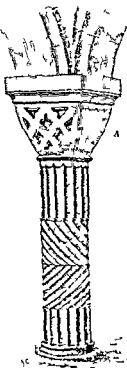
form and thickness but different in length. For the new pillars were elongated by almost twelve feet. In the old capitals the work was plain, in the new ones exquisite in sculpture. There the circuit of the choir had twenty two pillars, here are twenty eight. There the arches and every thing else was plain, or sculptured with an axe and not with a chisel. But here almost throughout is appropriate sculpture. No marble columns were there, but here are innumerable ones. There, in the circuit around the choir, the vaults were plain, but here they are arch-ribbed and have keystones. There a wall set upon pillars divided the crosses from the choir, but here the crosses are separated from the choir by no such partition, and converge together in one keystone, which is placed in the middle of the great vault which rests on the four principal pillars. There, there was a ceiling of wood decorated with excellent painting, but here is a vault beautifully constructed of stone and light tuff. There, was a single triforium, but here are two in the choir and a third in the aisle of the church. All which will be better understood from inspection than by any description" pp 58—60, from Gervase.

The capitals of the columns of the crypt are either plain blocks or sculptured with Norman enrichments. Some of them, however, are in an unfinished state. These figures represent one of the columns with the different sides of its capital." p 69

"Of the four sides of the block two are quite plain as at *A*. One (as *B*) has the ornament roughed out, or "bosted" as the workmen call it, that is



CAPITAL OF CHOIR A.D. 117



COLUMN IN CRYPT  
B. & C. were made w. Cap. A. of  
the same

the pattern has been traced upon the block, and the spaces between the figures roughly sunk down with square edges preparatory to the completion. On the fourth side, as at *C*, the pattern is quite finished. This proves that the carving was executed after the stones were set in their places, and probably the whole of these capitals would eventually have been so ornamented had not the fire and its results brought in a new school of carving in the rich foliated capitals, which caused this merely superficial method of decoration to be neglected and abandoned. In the same way some of the shafts are roughly fluted in various fashions. The figure shews one of them, and the plain ones would probably have all gradually had the same ornament given to them, had not the same reasons interfered." p. 70

The vivid and minute description of the great fire by Gervase, is literally translated in a manner which leaves nothing to be desired.

"In the year of grace one thousand one hundred and seventy four, by the just but occult judgment of God, the church of Christ at Canterbury was consumed by fire, in the forty fourth year from its dedication, that glorious choir, to wit, which had been so magnificently completed by the care and industry of Prior Conrad" p. 32

"Meantime the three cottages, whence the mischief had arisen, being destroyed, and the popular excitement having subsided, everybody went home again, while the neglected church was consuming with internal fire unknown to all. But beams and braces burning, the flames rose to the slopes of the roof, and the sheets of lead yielded to the increasing heat and began to melt. Thus the raging wind, finding a freer entrance, increased the fury of the fire, and the flames beginning to shew themselves, a cry arose in the church-yard 'See! see! the church is on fire!'

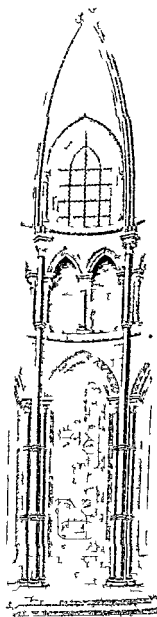
"Then the people and the monks assemble in haste, they draw water, they brandish their hatchets, they run up the stairs, full of eagerness to save the church, already, alas! beyond their help. But when they reach the roof and perceive the black smoke and scorching flames that pervade it throughout, they abandon the attempt in despair, and thinking only of their own safety, make all haste to descend.

differed in opinion. On the one hand, some undertook to repair the afore-  
said columns without mischief to the walls above. On the other hand there  
were some who asserted that the whole church must be pulled down if the  
monks wished to exist in safety. This opinion true as it was, exterminated the monks with  
grief and no wonder, for how could they hope  
that so great a work should be completed in  
their days by any human ingenuity.

However amongst the other workmen  
there had come a certain William of Sens a  
man active and ready, and as a workman  
most skilful both in wood and stone. Him  
therefore they retained on account of his  
lively genius and good reputation and dis-  
missed the others. And to him and to the  
providence of God was the execution of the  
work committed. p. 35

Gervase goes on to describe the church  
of Ianfranc and the choir of Conrad and  
to compare them with the new work by  
which means we are now enabled to identify  
all that still exists of the earlier work. He  
afterwards describes the operations of each  
successive year of the construction of the  
new work and here the skill of his trans-  
lator and annotator is eminently shewn in  
applying his descriptions and thus enabling  
us to identify in the existing structure the  
work of each year from 1175 to 1184. It  
is not a little remarkable that the earlier  
work partakes much more of the Norman  
character, thus the work of 1175 is pure  
Norman with the exception only of the  
pointed arch while in 1184 after having  
traced the progressive change we have in  
the Trinity chapel and the corona almost  
pure Early English work. It must be re-  
membered that in 1178 William of Sens was  
so much injured by the fall of a scaffold on  
which he was at work at the height of fifty  
feet from the ground that he was unable to  
continue the work.

And the master perceiving that he de-  
rived no benefit from the physician gave up  
the work and crossing the sea returned to his home in France. And  
another succeeded him in the charge of the works. William by name



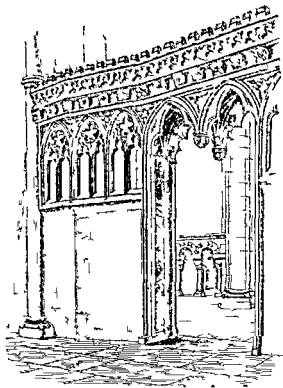
Compartment of the Choir.  
A.D. 8.



English by nation, small in body, but in workmanship of many kinds acute and honest." p 51

The Early English work is therefore the work of William the English man, not of William of Sens, this may be accidental, but the main point is clearly established, that it was at this precise period the great change of style took place in England, and we may fairly assume in France also, since it is hardly possible that if the new style was known in France at the time William of Sens came over, he would be ignorant of it, and if acquainted with it, he would certainly have adopted it at once in his new work, instead of leaving it to be fully developed by his successor

The subsequent history of the cathedral is perhaps less interesting, but every period is made out with equal clearness from the Registers and other documents, for instance, "Anno 1301 and 5 Reparation of the whole choir with three new doors, a new screen or rood-loft, (pulpitum) and the

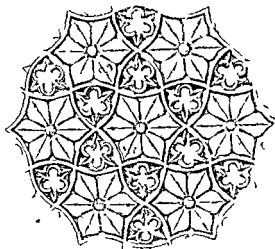


North Decoy and part of Screen A.D. 1301

reparation of the chapter house with two new gables 839.  
These entries must refer to the beautiful stone enclosure of the greatest part of which still remains. The three doors are the western one, and the north and south doors p 97

The elegant diaper work on the south side of the choir :

Altar is supposed to have been part of St Dunstan's shrine and probably also the work of De Lstria



Daper See h a de of Choi A D 130

The fine decorated window in St Anselm's chapel, said to have been erected in 1336, of which the bill is printed from the archives bears so close a resemblance to the east window of Chartham church a few miles only from Canterbury, that it must be considered as the work of the same hand Henry de Estria but as he died in 1331 there must be some error in the date of this window which certainly looks earlier than 1336

*The Nave*—In December of the year 1378, Archbishop Sudbury issued a mandate addressed to all ecclesiastical persons in his diocese enjoining them to solicit subscriptions for rebuilding the nave of the church and granting forty days indulgence to all contributors. The preamble states that the nave on account of its notorious and evident state of ruin must necessarily be totally rebuilt that the work was already begun and that funds were wanting to complete it p 117

"A D 1381 96—In the Obituary it is recorded that Archbishop Courtney gave more than a thousand marks to the fabric of the nave of the church the cloister, &c, and that Archbishop Arundell (A D 1396 1413) gave five sweet sounding bells commonly called Arundell ryng as well as a thousand marks to the fabric of the nave p 118

A D 1390 1411—Of Prior Chillenden the same document states that he by the help and assistance of the Rev Father Thomas Arundell did entirely rebuild the nave of the church together with the chapel of the Blessed Virgin Mary therein situated and handsomely constructed. Also the cloister chapter house and other buildings enumerated

The epitaph of this prior preserved by Somner confirms this statement by saying Here lieth Thomas Chyllendenne formerly Prior of this Church who reconstructed the nave of the Church and divers other

buildings . . . and who, after holding the priorate twenty years, twenty-five weeks, and five days, completed his last day on the assumption of the Blessed Virgin, (Aug. 25) A.D. 1411." p. 119.

"*The Lady Chapel, south-west Tower, and Chapel of St. Michael.*—The Obituary records of Prior Goldston, (A.D. 1449-68,) that 'he built on the north side of the church a chapel in honour of the Blessed Virgin Mary, in which he was buried. He completely finished this chapel, with a stone vault of most artificial construction, a leaden roof, glass windows, and all other things belonging to it. He also constructed the walls of the courtyard, 'atrium,' of the said chapel, with a lead roof but no vault.'—'Moreover, he finished with beautiful workmanship the tower or campanile which was on the south part of the nave; from the height of the side-aisle of the church upward.' " p. 123.

"*The central Tower, or Angel Steeple.*—(A.D. 1495-1517.)—In the year 1495 Prior Sellyng was succeeded by a second Thomas Goldston, who like his namesake was a great builder, and the Obituary records many works of his. But that which he added to the church will be best stated in the exact words of the original.

" 'He by the influence and help of those honourable men, Cardinal John Morton and Prior William Sellyng, erected and magnificently completed that lofty tower commonly called Angell Stepyll in the midst of the church, between the choir and the nave,—vaulted with a most beautiful vault, and with excellent and artistic workmanship in every part sculptured and gilt, with ample windows glazed and ironed. He also with great care and industry annexed to the columns which support the same tower, two arches or vaults of stone work, curiously carved, and four smaller ones, to assist in sustaining the said tower.' " p. 126

We cannot take leave of the learned Professor and his interesting work without expressing a confident hope that he will continue thus to give the Institute the benefit of his talents and researches, and to allow the world to profit by them afterwards in a similar manner.

**ANNALES FURNESIENSIS HISTORY AND ANTIQUITIES OF THE ABBEY OF FURNESS BY THOMAS AYCOCK BECK ESQ** London, Payne and Foss 1844 Royal 4to pp 103 with numerous plates

In calling the attention of the public to this splendid and important contribution to the topographical history of England we perform a duty too long delayed and which even now must be unsatisfactorily fulfilled owing to the numerous claims on our notice, and the limited space at our disposal

The History and Antiquities of the district of Furness were first investigated by West who published his imperfect and in many instances erroneous work about the middle of the last century He was followed by Dr Whitaker who touched upon the subject in his History of Richmond shire and at a still later period Mr Baines hurried over the same ground in his History of Lancashire The present volume supersedes in every respect the several essays of these writers

It was no easy task to undertake the history of a district so remote and so little remarked and the difficulties attending a protracted enquiry into its ancient condition were increased by the fact that from the twelfth to the sixteenth century it was for the most part dependent on the powerful religious house to which it gave a name and thus all the materials for its illustration were to be sought among the muniments of the abbey, which were dispersed and partly destroyed at the Dissolution

In the present volume, therefore the author has confined himself to a narrative of the foundation advancement and decline of the abbey of St Mary, though we believe a general history of Furness may be expected from his pen at no distant period, in the meanwhile the work before us is no mean substitute for it for as we have intimated the history of the church is in a great degree that of the surrounding country

Mr Beck divides his work into four chapters The first being introductory the second relates the history of the Cistercian order the third contains the history of the abbey, and the fourth is descriptive of the ruins There is also an appendix of original and valuable documents It will be seen that the third and fourth divisions are the most interesting

In narrating the history of the abbey the author has adopted a method which was first observed by White Kennett in his Parochial Antiquities, viz the incorporation of documentary evidence with the narrative and a strict chronological arrangement of the whole but it seems to us that the immediate type of Mr Beck's plan may have been Morton's Monastic Annals of Tewkesdale since he groups his narrative and documentary evidence under the successive abbots so far as their names and serial order could be ascertained This arrangement is at once more convenient and easier than Kennett's for in numerous instances an undated document may be referred with probability or certainty to the time of a particular abbot when it is absolutely impossible to assign it to a particular year

On this plan then the writer has brought together every known document of the least importance relating to the history of the abbey and the co



nexion between them is maintained by a narrative always lively, and not unfrequently aspiring to a quaint eloquence. Of the correctness of the documents we cannot speak too highly. Indeed it may be truly said that this is one of the ablest, and also one of the most magnificent, volumes ever dedicated to the history of a single ecclesiastical foundation at the cost of one individual. We trust the expense has not been incurred in vain, at a time when the spirit of preservation is actively exerted to shield the venerable relics of the past from dilapidation and decay.

It is not our purpose to dwell on the architectural portion of the work further than to commend the style in which the engravings and details are executed.

As might have been expected, the volume contains a mine of information respecting the ancient families of the district, the Flemings, Harringtons, and others; and we may call the attention of the herald to the curious seal of William le Fleming, in the time of Henry II., on which a winged dragon foreshadows the serpent which the family eventually adopted for their crest

The conventual seal of Furness is known only by an impression of it attached to the deed of surrender in the Augmentation Office; which was badly engraved by West. The matrix was destroyed by the commissioners at the Dissolution. We are indebted to the politeness of the author for an opportunity of presenting the accompanying accurate engravings of it, and of the abbot's Secretum, to the readers of the *Archæological Journal*. (See frontispiece)



Seal of William le Fleming



Seal of E. de Merrou 13th cent



Seal of William Graubergs 13th cent

BULLETIN MONUMENTAL, OU COLLECTION DE MEMOIRES ET DE RENSEIGNEMENTS POUR SERVIR A LA CONFECTION D'UNE STATISTIQUE DES MONUMENTS DE LA FRANCE, by M. de Caumont, Director of the French Society for the Preservation of Historical Monuments. *Paris*, Derache, Rue du Bouloy; 8vo. vol. ix. 1843. pp. 704; vol. x. 1844, pp. 707; (with many woodcuts); each 12s.

them With respect to their ecclesiastical costume, Deacons and Sub Deacons are in a dalmatic and tunic the Cantor has a long cope and a short staff or baton, Canons have the amice, (then an essential part of their costume) and Priests are in a chasuble resembling a cloak closed in front, and lifted up over the arms, while, it is worthy of remark the stole and maniple were then much narrower than afterwards The Laitie are in long robes covering the whole figure, so that, except the feet, which are in the peaked shoes common to the subsequent century, no part of their under-dress is visible

Inscriptions of the fourteenth century differ from those of the thirteenth in having, after the name of the deceased, a more detailed enumeration of his offices, and the precise date of his death, but the same kind of preceding honorary title and succeeding invocation are still found The vulgar tongue is a little more employed, the form of the letters is somewhat different, and an expression of the date, partly with Roman numerals, and partly with words fully written out, as in the following example, is not uncommon —

Hic jacet Dominus Johannes      Presbiter Canonicus et Sub-cantor ecclesie Nobil-  
mensis qui obiit anno Domini millesimo trecentesimo III<sup>to</sup> nono XXV die mensis  
Madi.      in Domino Amen.

And here we may remark that this effigy of a Sub cantor has the same kind of staff as that borne by the Cantor of the thirteenth century

Incised slabs of the fifteenth century are more profusely, though less elegantly adorned than those preceding them, and many have other symbolical representations than the small angels before mentioned while the arch enclosing the effigy partakes of the same change as to form which real architectural arches had undergone Their Ecclesiastical Costume is also rich, the tunic having often a border of pearl like ornaments and a double band of Greek crosses In the inscriptions honorary titles are more numerous both before and after the name, the vernacular tongue is much oftener employed, and the uncial letters hitherto generally used, give place to those called Gothic



condition, their expression is very appropriate, magistrates having a noble and severe men, and their wives generally an amiable and pious look. Towards the latter part of the sixteenth century the embellishments of incised slabs are in the renaissance style, with Italian pilasters and mouldings, but altogether poor and feeble in execution, they were soon discontinued, and except in the bearing of inscriptions, monumental slabs became quite plain. The Costume, however of the sixteenth century is in general very rich. The chasuble, for instance, is covered with flowers and arabesques and often has an embroidered cross on its front, (like one in Salisbury Cathedral,) although the author of an ancient work, called "The Book of the Imitation," says that chasubles, with crosses on them, were never used out of Italy. Canons have their heads covered with the rumusse, and are also represented with the insignia of any particular dignities which they may have held. Bishops and other officers of the Chapter are clad in habits appropriate to their employments, their dress being a cloak descending to the heels, with loose sleeves, or else an open short frock coat, with narrow sleeves terminating at the wrists, and a small turned-down collar, women have flowing sleeves adorned with fringe, and cords ending in knobs, and a garment like a pelerine having a small collar over it. The inscriptions of the sixteenth century always give the family name of the deceased, and fully set forth his honorary titles, the names of priests being often preceded by the words venerable and discreet—epithets restricted to them alone—while the laity are designated as honourable though sometimes wise and good, and women whether they had been single or married are termed merely 'damsels.' After the name, moreover, we find all the scientific degrees of the defunct whether Doctor Licentiate, or Bachelor, &c., the secondary inscriptions, before alluded to as occurring on the middle of the slab, are still short and sentential, like those in our own country churches, viz —

' Quisquis ades qui morte cades sta respice plora  
 Sum quod eris modicum cineris, pro me, precor ora "

The principal inscriptions are, however, longer than those of former centuries, and generally end with "Orate pro eo," or 'cujus anima requiescat in pace,' and occasionally the emphatically pious ejaculation, "Ihesu, esto mihi Ihesus." The vulgar tongue is almost invariably employed, although Latin was then the language of the schools and scientific bodies.

All funereal monuments of the seventeenth and eighteenth centuries are bad imitations of Greek and Italian art except a few at the beginning of the seventeenth century on which we still find the ornamentation, the bordering, the panelling and the effigy, accompanied with its trumpet bearing angels of preceding times. But soon afterwards effigies on slabs gave place to antique semicircular or flattened arches on pilasters, with capitals which, though somewhat like Corinthian have instead of acanthus leaves the

of Cimabue, who was the first who painted the feet of Christ placed one upon the other and affixed by one nail only

The legend is in intaglio, and consists of the following words thus arranged —

J C NAZ

ARENVS

REX JVD

EBORVM

It is remarkable that these characters are completely of Roman form, because the back of this crucifix has the date MCCCXII, but this M Bard says is undoubtedly a date denoting the addition to it of a circle enclosing the figure of the Lamb, and four other circles, circumscribing the four evangelistic symbols, like those on the external stone of the prepositorium of the apsis of the ancient church at Serigny in the diocese of Dijon

This interesting crucifix, which M Bard assigns to the latter part of the fifth century, is an evidence of the gradual triumph of artistic feeling over popular repugnance, by first half clothing the figure before venturing to represent it in that naked state to which we have now been so long accustomed. He compares the mosaic crucifix in St Clement's church at Rome, which has arabesques of a Romano-Byzantine type, with some crucifixes in the South of France of the thirteenth century, with one in St Martin's church at Lucca, and with the magnificent crucifix in the library at Sienna, which are all of the same date, and all, except about the middle, quite naked

Alluding to the ancient Hieratic Paintings formerly in the catacombs and crypts, but now mostly removed to the Vatican, M Bard says that the earliest portraiture of Christ, of the Virgin Mary, and of the Apostles, were brought from the East and adopted without any variation by all artists until the beginning of the eleventh century, when a few ventured to depart from them. He states also that very early paintings were destitute of chiaroscuro or any blending of their tints, and that although in the sixth century, the mechanical process of painting had been greatly modified, artists of every kind continued faithful to this traditional portraiture and hard oriental type until after the tenth century—the third period of Romano-Byzantine art—which it is easy to perceive by carefully comparing the mosaics of various periods contained in the several edifices above mentioned

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has adopted the simple, yet comprehensive system of classifying the relics of earlier times according to the materials of which they are composed, for unquestionably the material marks the period in which such relics respectively were produced, while the skill displayed in their construction seems to shew the gradual development of the arts, the gradual progress of civilization during such period. And little does the uninformed reader, who is ready to scoff at what he considers the useless labours of the antiquary, little, we say, does such a reader dream how much of historical information as to the state of society, and the condition of the people, the daily business of their lives, their domestic relations, their modes of warfare, and the extent of their commercial intercourse with other parts of the globe, M. Worsaae has acquired from an examination of the monuments of which he treats and how agreeably he brings such information to bear upon the illustration of those very mouldering and time eaten monuments from which he has extracted it.

Our limits will not admit of our laying before our readers any evidence of this in the shape of extracts, neither would such extracts do justice to the book without the neat woodcuts by which they are accompanied. We must content ourselves, therefore, by directing attention to its contents. These are divided into three parts. The first, and to our mind the most interesting treats of *The Antiquities of Denmark* — *our Antiquities*, the author styles them, and so closely are they identified with those discovered in this country that we might well adopt his phraseology and his book as an exponent of *our Antiquities*. This division treats 1 *Of Antiquities of the Age of Stone* 2 *Of Antiquities of the Age of Bronze* 3 *Of Antiquities of the Age of Iron*. The second division treats of Barrows and Tumuli under the several heads of 1 *Graves of the Age of Stone* 2 *Of the Bronze* and 3 *Of the Iron Age* 4 *Of Graves in other countries, (more particularly in Sweden and Norway,)* and 5 *Of Rune Stones*.

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The Very Rev. George Peacock, D.D., V.P.R.S., Dean of Ely, Lowndean Professor of Astronomy in the University of Cambridge

The Rev. Robert Willis, M.A., F.R.S., Jacksonian Professor of Natural Philosophy in the University of Cambridge

## Secretaries

Owen B. Carter, Esq., Winchester

John Henry Parker, Esq., *Jaco Soc.* of the Oxford Soc. for promoting the study of Gothic Architecture

The Rev. J. Louis Petit, M.A., one of the Secretaries of the Lichfield Diocesan Architectural Society

Arthur H. Dyke Acland, Esq., Dorchester

The Rev. Henry Addington, Castle Ashby

The Rev. B. Belcher, West Tisted, Alfreton

Beckett Berran, Esq.

The Rev. Charles W. Bingham, M.A., Vicar of Sydling Disset

Edward Blore, Esq., D.C.L., F.R.S., F.S.A.

John Buckler, Esq., F.S.A.

Charles R. Cockerell, Esq., Professor of Architecture, Royal Academy

Benjamin Ferrey, Esq., F. of the H. Inst. Brit. Archit. Hon. Member of the Oxford Architectural Society

George Frederic, Esq., Architect to the Dean and

Chapter of Winchester

Edward A. Freeman, Esq., Sec. of the Oxford Architectural Society

The Rev. Richard L. Freer, B.D., Rector of Bishopscote, Hereford

Richard Green, Esq., Secretary of the Lichfield Diocesan Architectural Society

The Rev. William Grey, Allington, Wiltshire

The Rev. W. H. Gunner, M.A., Tutor and Chaplain of Winchester College

Philip Hardwick, Esq., R.A., F.R.N., F.S.A.

The Rev. William Haslam, Trear.

The Rev. F. Hill, Student of Christ Church

Alexander Beresford Hope, Esq., M.P.

TUESDAY, SEPT. 9

The General Meeting was held at 12 o'clock at St John's Room, the County Hall, not being found large enough to contain the numbers attending the proceedings. The lower parts of the walls of this large room were covered with some excellent rubbings of interesting brasses, principally by the Rev E Hill, Student of Christ Church, Oxford, and the Rev H Adlington. There were also casts from the curious fonts in Winchester cathedral, and the church at East Meon, the figures on the latter giving a very rude representation of the Creation and Fall of Man. The President, attended by the members of the several Committees, having entered the room, ascended the platform, and the business of the meeting commenced.

The MARQUIS of NORTHAMPTON, having taken the chair, addressed the meeting. He said it was his pleasing duty to open the proceedings of this meeting, which from what he saw in that room would prove as gratifying as its most earnest promoters could wish. He should not enter into a discussion on the nature and value of the study of archæology, for that subject would be much more ably handled by the reverend gentleman who would follow him, the Dean of Westminster. He might be allowed, however, to repeat what had been said by others before him, that archæology was the handmaid of history—without her, history would be a mere skeleton, but archæology served to re-animate the dry bones of facts, and to give a colouring where all was lifeless before. Without dwelling further on that subject, he would now notice one or two charges that had been made against the Association. A statement had gone abroad that this was a political meeting, but the notion was in itself so perfectly ridiculous that he did not feel in the slightest manner called upon to deny it. It had been said it was a polemical meeting. For this also there was no foundation. It was true that it was very numerously attended by the clergy, of whom he was proud to see so many around him, and that ecclesiastical monuments must naturally be interesting to them could not be doubted. They had only to look at the work of William of Wykeham, and at the beautiful church of St Cross so near to them, when it would be evident that not only professional but architectural and archæological motives had brought them together, and not polemics. If any differences of opinion had arisen among the members of the Established Church, those present were not met to enter into any discussion upon them, but to call on all to join in maintaining those sacred edifices which had been raised, it was impossible to doubt, by a sincere piety, although accompanied with the superstition of a dark age, and which proved the great excellence of architecture exalted at a time when other arts were in comparative debasement. The society might, if they pleased, discuss the wars of the Roses, but with the wars of the 19th century they had nothing whatever to do, and if they at all entered into the religious differences of the past, still they could not enter into those of the present. With minor complaints he would not trouble them. It was not for them then to consider any dif.

ferences that might have arisen among archaeologists, he deprecated their discussion, although he could not but regret them. Their meeting was indeed a large one, and so numerous and powerful a body could stand by themselves holding out the hand of friendship to all lovers of archaeology who would join them.

The DEAN OF WESTMINSTER then delivered an address on the nature and value of the study of archaeology, which will appear in the forthcoming volume of the Proceedings of this Meeting.

The DEAN OF WINCHESTER said that he would not have presumed to address the meeting at that early period surrounded as he was by so many possessed of greater talents had he not been called upon to do so by the very kind manner in which the noble Marquis had spoken of the exertions of the clergy. Among the many duties of the Christian Pastor, there was none more important than that of using his utmost exertions to promote social intercourse between all ranks and degrees of men. Feeling strongly the advantage and necessity of such an institution as the Archaeological Association what could they, as clergymen do less than open their gates and their hearts to receive such an assemblage as that with which he had now the honour to be associated? *This was a proud day for the ancient city of Winchester to receive within its walls so honourable and respectable a body, eminent not only for their rank and talent, but above all for their moral worth. A deep debt of gratitude was due to those gentlemen who had left their comfortable homes and travelled a long distance to impart from their stores of knowledge, information calculated to enlighten others less instructed than themselves.* In addition to the advantages which the city would derive by the presence of such a numerous assemblage he might observe that, while by means of such meetings as these, a greater attachment to hereditary rank and institutions was created—a wider field was at the same time thrown open for the exertion of talent whereby men of humble grade were raised up to social importance. *It was gratifying to see the names of so many young men enlisting themselves under the banners of the society, determined to find employment in their hours of recreation.* With respect to the excellent and eloquent lecture which they had just heard from the lips of the Very Rev the Dean of Westminster he would say it was so good in composition, and so strong in argument that seldom was a discourse of so much importance offered to the public. To that gentleman he returned his thanks for the great exertion of his very superior talents and he was sure all would heartily concur in the proposition. He trusted the Association would long continue to flourish under the direction of the noble Marquis—that it would remain established on so firm a basis as to be beyond the reach of malice or misrepresentation.

The REV DR. WHEWELL (Master of Trinity College Cambridge) rose and seconded the motion, he expressed his diffidence in appearing before them so prominently when so many better qualified than himself were present in the room. But he did rejoice to say how much he was filled with delight, at the noble sentiments, the noble language the power worthy of

the greatest poets, with which the Dean of Westminster had given utterance to their feelings. They did love Antiquity, and that and every other of the noble thoughts, they had just heard so eloquently expressed, must now live and abide with them. Perhaps he might be allowed to say that he was no unfit representative of the amateurs in Architecture, he was a student of it of considerable standing when a schoolboy, he had imbibed it with his very grammar, and the little work of Rickman which he then happened to possess, was always in his pocket. It became the Grammar and Dictionary of a new language to him. To that time now above twenty years ago he had often looked back with pleasure, and many others present perhaps could ascribe their present knowledge to the same source. The study of Architecture was not a mere amusement, but a most profound and valuable mental culture. To those who have pursued this study, buildings presented a meaning and a purpose which, though others might feel, they could not understand. He would not detain them further, but by expressing again the extreme gratification he felt in seconding the vote of thanks to the Dean of Westminster, for the pious and dignified address in which he had explained the purposes for which they ought to be, and he had no doubt were met together.

The PRESIDENT in putting the vote, could not but express the pleasure he felt in seeing those who had done for Germany and Italy what Rickman had done for England present to take part in their proceedings. He alluded to Dr Whewell and Professor Willis.

The vote was then put and carried.

LORD ASHBURTON proposed a vote of thanks to the noble President, in which he was sure he would be joined most cordially by the whole county of Hants. The noble Marquis had hastened while on his travels abroad at considerable personal inconvenience to meet them and to add the weight of his dignity as President of the Royal Society, to the proceedings of the present Meeting.

The REV THE WARDEN OF NEW COLLEGE Oxford said he felt it a great privilege and high honour, to be allowed to express his thanks and those of the Meeting to the noble Marquis for the ability with which he had officiated as Chairman that day. As he had the honour to hold the office of Warden in the elder of William of Wykeham's Colleges he might be allowed to express his great satisfaction in seeing so large a body of persons interesting themselves in the study for which that great man was so eminently distinguished. He felt it alike a pleasure and a duty to be present, and should listen with every attention to the remarks of the Archæologist on scenes so familiar to him and although he could not contribute any information on that particular subject in which William of Wykeham so much excelled he should look hereafter with more intelligent eyes on his buildings and owe a large debt of gratitude to those whose researches should enable him to discover some new proof of the genius of their noble founder.

The REV THE MASTER OF UNIVERSITY COLLEGE Oxford after apologizing for intruding on the Meeting said that having once held the office of

President of the Oxford Society for promoting the Study of Gothic Architecture, and still holding that of one of its Vice Presidents he might be allowed to express the great satisfaction that all the Members of that Society would feel in the assistance rendered at the present Meeting towards the full developement of the principles of Architecture. It was highly gratifying to him to see the vast improvement that had taken place during the last few years in the style of Ecclesiastical Architecture—not that professional knowledge of the science was previously wanting but rather taste to appreciate the talents of those who were fully competent to raise good buildings. It was gratifying to him to think that, to the small Society commenced in the University of Oxford—from which so many others had sprung and of which the present Meeting might be considered as the full developement—was owing to a great extent, the general improvement that had taken place. However great he might feel the desire to enter fully upon Architecture he felt he could not do justice to the subject, he must however observe that buildings should not be studied for the purpose of making mere servile imitations but that their structure should be modified for purposes more in unity with present times. There was a higher object than the mere study of ancient buildings for the sake of admirable principles evinced in the harmony of their proportions, there should be respect had for sacred things and a higher appreciation of those great truths which the art was calculated to support. In the research after Ecclesiastical Antiquities, they must not only revere sacred things and sacred places but endeavour to promote a noble rivalry with a bygone age, in favour of a purer faith and shew their gratitude to Him from whom they received all wherewith they were enabled to promote His glory. The recent revival of Gothic Architecture in this country had been without parallel and he rejoiced to see the noble efforts made by individuals in erecting buildings at their own expense—not with a niggardly feeling, by giving merely that which they could spare out of their own superfluity but by contributing with a liberal hand in order to make the house of God worthy of the holy object for which it was designed.

LORD ASHBURTON then moved a vote of thanks to the Marquis of Northampton for his kind attention in presiding over the meeting. This was carried unanimously.

The Marquis of NORTHAMPTON expressed his acknowledgments for the kind feelings displayed towards him by the Meeting and to the noble lord for the manner in which he had introduced his name. It was true that he had come from a distant part of Europe on purpose to be present on this occasion but though he had somewhat shortened his stay on the continent yet he did not feel that he had made any great sacrifice of pleasure. Whatever churches he might have seen in Germany he could assert that none was more worthy his attention than the noble cathedral at Winchester, and it was worth while to come from any part of Europe to hear the noble address from the Dean of Westminster. A great deal had been said about architecture, but let it not be supposed that their pursuits were confined to

architecture alone, or that any thing interesting to the Architectologist was foreign to their purpose. Antiquities of every kind were to be their study. The noble lord, after noticing the auspicious commencement of the meeting, announced the different arrangements for the day, and the company separated.

In the afternoon visits were made by very numerous parties of the members to the church of St Cross, situated about one mile from Winchester, and its architectural features were examined under the superintendence of the Rev Dr Whewell, Mr More, J Colson, and J H Parker, Esqrs.

In the evening a General Meeting was held at the St John's Room, President, the Marquis of Northampton, when the Rev John Bathurst Deane read a Paper on the early usages of Druidical worship, which he illustrated by some very interesting views, plans, and models of primeval monuments and hypethral temples, several of these models were sent for exhibition from the Institute of Bath, by the kind favour of J H Markland, Esq.

The Rev J I. PETIT, Secretary of the Lichfield Architectural Society, read a Paper on Ramsey Abbey Church, illustrated by drawings.

EDWARD A. FRIEMAN, Esq., Secretary of the Oxford Architectural Society, also read a Paper on the Architectural peculiarities of St Cross, illustrated by his own pen and ink sketches and by drawings by Mr P H De la Motte. [As the Papers will be published at length in the forthcoming volume of the Proceedings of this meeting, their titles alone are here given.]

### WEDNESDAY, SEPTEMBER 10

In the morning a meeting of the Architectural Section took place in the St John's Room. President, the Marquis of Northampton, when the Rev Professor WILLIS delivered a lecture on the History and Architecture of Winchester Cathedral, illustrated by diagrams and drawings.

After which Professor COCKERELL, R A., read a Paper on the Architectural genius of William of Wykeham as displayed in his works generally, and particularly in the plans of Winchester College, and New College, Oxford illustrated by ground plans and sections.

Early in the afternoon the President and several of the members visited the College, accompanied by Professor Cockerell, who pointed out the beauties and peculiarities of William of Wykeham's style of architecture on the spot, a less numerous party also visited Wolvesey Castle. At four o'clock Professor Willis accompanied a very large party over the Cathedral, and illustrated his lecture by directing attention to various parts of the building, proving his deductions and shewing the method of his researches in a manner most gratifying to those who had the pleasure of accompanying him.

In the evening the Dean entertained all the members and visitors attending the Meeting at the Deanery, with his wonted kindness and hospitality. By his permission a Museum of antiquities and works of art was formed in the gallery in the Deanery, and was thrown open to his visitors on this occasion. Of the precious and interesting objects exhibited by the kind liberality



of their owners no account is here given as a second edition of the catalogue of the museum with many additions and corrections, will be published in the forthcoming volume of *Proceedings*

#### THURSDAY, SEPTEMBER 11

In the morning a meeting of the Historical Section took place in the *Nisi Prius* Court, County Hall President H Hallam Esq., who delivered a brief address pointing out the province of the section, and distinguishing it from the other two sections of the Association Mr Hallam further observed that there were some defects which belonged to the English historical school but that its distinctive character was remarkable accuracy, arising from the patient and business like habits of the people, and producing a more just appreciation of evidence than is usual among our continental neighbours He hoped that in the progress of the Association a more enlarged view would be taken of the objects of this study

The following Papers were then read —

On the ancient Palace at Winchester, and Arthur's Round Table, by E SMIRKE, Esq., shewing that the present County Hall in which this Section was then holding its Meeting was the Hall of that Palace

On Anglo Saxon names surnames and nicknames, by J M KEMBLE Esq

After which T HUDSON TURNER Esq gave a short account of the ancient Fair of St Giles in the city of Winchester

The Section of Early and Medieval Antiquities met in the Crown Court in the County Hall President, W R Hamilton, Esq., when the DEAN OF HEREFORD gave an account of some Roman remains recently discovered at Kenchester, or Magna Castra near Hereford

L P SHIRLEY, Esq., M P, gave a description of some Irish Antiquities discovered in a Crannoge or wooden house, on an artificial island in a lake in the county of Monaghan, which were exhibited at the meeting

ALBERT WAY, Esq., read a letter from Sir S R Meyrick explanatory of a curious missile weapon laid before the meeting

The following Papers were then read —

On some Ancient British Romano British, and Roman Sepulchral Remains discovered in the neighbourhood of Bughy in Warwickshire, by M H BLOXAM, Esq

On some Encaustic Pavements in Churches in Devonshire by the LORD ALWYN COMPTON

On a Decorative Pavement of Encaustic Tiles formerly existing in Jervaulx Abbey, York by the Rev JOHN WARD

The President and a large party, on quitting the County Hall inspected the sallyport and subterranean works which had been opened expressly for the occasion and lighted up by the kindness of Mr Brown the proprietor, consisting of a portion of the passage of descent from the keep or chief portion of the stronghold above, which gave access to a sort of vestibule or small chamber, whence proceeded passages of descent to the exterior moat

and to the interior most towards the city - by this last the party entered on this occasion. The arrangements for strong doors, bars, &c appear in the vestibule closing off these passages, the masonry is very excellent, the vaulting constructed with a slightly pointed arch - the whole is in the style of the early part of the thirteenth century. There is a tradition of a passage hence to the Cathedral.

In the middle of the day an excursion to Romsey Abbey Church took place, when several Members, desirous of shewing the interest which they felt in the progress of the restoration of this noble fabric, offered towards the work the following Contributions

	£	s	d		£	s	d		
The Most Noble the Marquis of Northampton -	-	5	0	0	Rev W Staunton -	-	1	0	0
Lord Alwyn Compton -	-	1	0	0	Rev Dr Plumptre -	-	1	0	0
The Very Rev the Dean of Ely -	1	0	0		1 <sup>r</sup> A Freeman Esq -	-	1	0	0
Rev G M Nelson -	-	1	0	0	John Murray Esq -	-	2	0	0
Rev A Hussey -	-	1	0	0	Rev H Willis, Jacksonian Professor -	-	1	0	0
A J B Hope Esq, M P -	10	0	0		Rev C W Bingham -	-	0	10	0
Rev C Andry -	-	1	0	0	Rev J J Smith -	-	0	10	0
Albert Way, Esq -	-	5	0	0	John Noble, Esq -	-	0	10	0
W W Hulpett, Esq -	-	1	0	0	Rev Dr Todd -	-	1	0	0
Ivelyn P Shirley, Esq, M P -	1	0	0		Rev C Gaunt -	-	0	10	0
Rev G H Bowers -	-	1	0	0	C F Barnwell, Esq -	-	1	0	0
Rev Henry Addington -	-	1	0	0	Richard C Hussey, Esq -	-	0	10	0
Rev John Ward -	-	1	0	0		-	0	10	0
Rev C W Lukis -	-	1	0	0	R W Blencowe Esq -	-	1	0	0
Rev C H Hartshorne -	-	1	0	0	C R Cockerell Esq -	-	0	10	0
Lewis H Petit, Esq -	-	2	10	0	C J Palmer Esq -	-	0	10	0
Robert Southey Hill Esq -	-	1	0	0	Sir Stephen Glynne, Bart. -	-	2	0	0
Miss Mackenzie -	-	1	1	0	William Burge Esq -	-	1	0	0
R E E Warburton, Esq -	-	1	0	0	Brownlow Poulter, Esq -	-	1	0	0
J Clarke Jervoise -	-	1	0	0	Rev Dr Bliss -	-	2	2	0
Beckford Bevan Esq -	-	1	1	0	J H Markland Esq -	-	2	2	0
Rev W H Gunner -	-	1	0	0	Rev W Dyke -	-	1	1	0
P H De la Motte, Esq -	-	1	0	0	Edward Hawkins, Esq -	-	1	0	0
Rev J L Petit -	-	2	10	0	Rev S R Maitland -	-	1	0	0

In the evening a public dinner took place at the St John's Room, at which the Marquis of Northampton presided, nearly 200 being present

#### FRIDAY, SEPT 12

On this morning a large body of the members visited Porchester castle, every facility for the examination of which was afforded by the kind favour of the proprietor, Thomas Tusshetwayte, Esq, of Southwick Park. During the inspection of the outer walls of the castle Mr Hartshorne pointed out the portions which he supposed to belong to the original Roman work, explaining the mode of structure, and making many interesting remarks.

Another party visited Southampton and Netley, and the celebrated remains of Beaulieu abbey in the New Forest, and returned by the new Gothic church at Marchwood. At Southampton, Mr Parker called their attention to the church of St Michael, with its Norman tower arches, and the rich font of the latter part of the twelfth century, and at Holyrood

Church, to the nave arches of the fourteenth century, and chancel of the fifteenth, with some good stalls, the ancient hospital called "God's House," a curious example of an alms house of the early part of the thirteenth century the town walls, with other arches of several different forms, and some remains of other buildings of the twelfth century At Beruhen, Mr J G Nichols explained the peculiarities of the very remarkable tiles, and the beautiful pulpit of the thirteenth century was much admired

During the day a magnificent series of drawings of antiquities found in Ireland, was exhibited, by the kind permission of the Council of the Royal Irish Academy, in the museum at the Deanery

In the evening a meeting took place in the St John's Room, President, the Marquis of Northampton when a very full account of the structure and history of Porchester castle was read by the Rev Charles H Hartshorne, illustrated by numerous drawings on a large scale, exhibiting sections of the walls of this and similar buildings

E SHARPE, Esq, then read an essay on the pointed arch, illustrated by drawings and by models of vaulting and groining In the course of his paper, Mr Sharpe explained some structural peculiarities of the church of St Cross, and after it was concluded the President adverted to the church of St Andrew at Vercelli in the north of Italy, recently visited by him, and which might be considered as an example of the anomalous class of structures on which great light had been thrown by Mr Sharpe's essay

#### SATURDAY, SEPT 13

In the morning a meeting of the Historical Section was held in the Nisi Prius Court, at the County Hall Sir J BOILEAU presided, and regretted the absence of Mr C Bailey, the Town clerk, who had promised to read an interesting paper on the domestic regulations of the city of Winchester

The following papers were then read —

An unedited account of the marriage of the duke of Burgundy, with the princess Margaret, sister of king Edward the Fourth, by Sir THOMAS PHILLIPPS, BART

On the ancient Mint and Exchange, at Winchester, by EDWARD HAWKINS, Esq

Mr WEDDELL of Berwick on Tyne, made a few remarks on the importance of the Pipe Rolls in all investigations connected with the ancient Mints

One of the Honorary Secretaries then read a paper by Sir Frederick Madden, on the Common Seal and privileges of the men of Alverstone The roll, and a wax impression of the seal referred to in this paper, were at the same time exhibited

A Meeting of the section of Early and Mediæval Antiquities, was held in the Crown Court, at the County Hall, President, W R HAMILTON, Esq, when the following papers were read —

1 On the Seals of the Earls of Winchester 2 On the Seals of Win

chester city, and on the Seals for the Recognizances of Debtors, temp Edward II 3 On the Seals for cloths used by the King's aulnager, by JOHN GOUGH NICHOLS, Esq

F HAILSTONE, Esq, then read a paper by the Rev John Gunn on Roman remains discovered in Icenia at Burgh near Aylsham, and at Caister, near Yarmouth Norfolk, and a paper by George Du Noyer, Esq, on the classification of bronze celts and arrow heads

The PRESIDENT then read an abstract of a paper by Sir F Madden, on the monument of Sir R Lyster, in the church of St Michael's, Southampton, which has been wrongly called the monument of the Lord Chancellor Wrothesley, earl of Southampton, and communicated a letter from the Rev Dr Ingram the President of Trinity College Oxford on Roman roads in Hampshire, and another from William Roots M D, giving an account of Roman antiquities found in the Thames near the town of Kingston

Mr HERBERT WILLIAMS exhibited a small brooch of gold in the form of the letter A, inscribed on one side, at the back are four small precious stones two rubies and two turquoises, and the letters AGLA This relic was ploughed up in Wiltshire

In the middle of the day a Meeting of the Architectural Section took place in the Nisi Prius Court at the County Hall, J H MARKLAND Esq in the chair, the following papers were read —

A communication from the Mayor of Winchester respecting the proposed restoration of the King's Gate and church of St Swithin

A J BERESFORD HOPK Esq, M P Some account of the Priory Church at Christchurch Hants

Rev GEORGE ATKINSON On Stow Church Lincolnshire, read by Mr Turner

B FERREY, Esq Remarks on the Churches of St Cross Crondal and Christ-church, read by the Rev J L Petit illustrated by numerous drawings

O B CARTER Esq On East Meon Church Hants, illustrated by some very fine drawings

JOHN BILLING Esq An account of the Priory Church at Reading Berks, now the Town Bridewell, also illustrated by some interesting drawings

Sir JOHN AWDREY On the superior purity of the English Gothic style

The Rev WILLIAM GUNNER On Southwick Priory

Mr PARKER made a few observations on the Norman house at Christ church which is perhaps the most perfect house of the twelfth century remaining in England the walls being entire though much concealed by ivy

Mr GUNNER made some remarks on the remains of Roman dwellings discovered in Winchester

In the evening a Meeting took place at the St John's Room President the Marquis of NORTHAMPTON when the following papers were read —

The Rev Professor WHEWELL On the Distinctions of Styles in Architecture in general and their names read by Mr W R. Hamilton

CHARLES WINSTON, Esq On the Painted Glass in the Cathedral at Winchester, read by the Rev J L Petit

W S VAUN, Esq Notice of Records in the Corporation Chest at Southampton, read by one of the Honorary Secretaries

At the close of the proceedings of the evening the President read the following list of Papers offered to the Association at this Meeting, for the reading of which he regretted that there had not been sufficient time

On the Minor Decorations of the Abbey of St Alban s, by the Rev Henry Addington, late Secretary of the Oxford Architectural Society

On the Torques, Armilla and Fibula, by Samuel Birch, Esq , Assistant Keeper of the Antiquities, British Museum

Notice of a remarkable chamber in the south of France, fitted with elaborately carved wainscot, a very interesting example of the florid domestic architecture of the sixteenth century, by Sir John Boileau Bart

Some account of the Castillon family formerly seated at Benham Valance in Berkshire, by George Bowyer, Esq , D C L

Extracts from the return of the Commissioners of the Hospitals, Colleges, Fraternities, &c , in the counties of Southampton and Berkshire

Extracts from the Commissioners return of Colleges, &c , made 2 Edw VI so far as relates to the city of Winchester, from the Public Record Office, by Henry Cole, Esq , one of the Assistant Keepers of Records

Copy of the Deed for building Helmingham Steeple, Suffolk, A D 1723, by David E Davy, Esq

On ancient modes of Trial by Ordeal by William Sidney Gibson, Esq

On the changes of Style observed in the Works of William of Wykeham, by the Rev William Grey

Particulars relative to the Parishes of Upham and Durley, extracted from the old Registers and Churchwardens Accounts, communicated by the Rev John Havgarth Rector of Upham

Account of the Church of Poymings, Sussex and its decorations by the Rev Dr Samuel Holland, Precentor of Chichester, communicated through the Very Rev the Dean of Winchester

Notice of the richly carved roof of Culcam Church, Flintshire, supposed to have been brought from Basingwerk Abbey, by the Very Rev C S Luxmoore, Dean of St Asaph

Notes on Hyde Abbey, and some ancient relics there discovered, by Miss Melissa Mackenzie

On Polychrome Painting, by James Laird Patterson Esq , Treasurer of the Oxford Architectural Society

Some account of Antiquities discovered in a Crannoge or wooden house, on an artificial island in the county of Monaghan, by L P Shirley, Esq M P

Notice of some elegantly designed specimens of Decorative pavement tiles of French fabrication discovered at Keymer, in Sussex, by the Rev Edward Tromer, through the Rev Charles Gaunt

Notices and Extracts from the Episcopal Registers of Winchester, by T Hudson Turner, Esq

Notices of the general History of Winchester, from the Saxon period to the close of the thirteenth century, by T Hudson Turner, Esq

Note on the Royal Charters granted to the city of Winchester from the Conquest to the time of Edward I, by T Hudson Turner Esq

Transcript of the inedited MS History of Winchester Cathedral, written by a monk of Winchester, the original preserved in the Library of All Souls College, Oxford, by the Warden of New College

### MONDAY, SEPT 15

At half past 11 o'clock a General Meeting of the Subscribing Members of the Association, took place in the St John's Room, President, the Marquis of NORTHAMPTON

The Treasurer, the Rev S R Matland, at the request of the President, made a statement of the accounts, from which it appeared that the amount in the hands of Messrs Cockburns & Co on the 8th instant, was £369 6s 6d, besides which had been received on account of the Institute up to, and including Sept 13, 1845 £160 2s The amount of expenditure up to the 8th instant was £187 17s 3d One of the Honorary Secretaries then read the following list of extraordinary donations, towards defraying the expenses of the Annual Meeting —

	£	s			£	s
The Marquis of Northampton	5	0	Rev Edward Burney	-	-	1 1
The Lord Ashburton	10	0	Albert Way Esq			5 0
Sr Thomas Philipps Bart.	5	0	Edward Hawkins Esq	-		2 0
Sir John Bouleau Bart.	5	0	William Roots Esq, M D			1 0
The Hon. Richard Watson	5	0	Matthew Dawes Esq Westbrook			
Rev Charles H Hartshorne	4	0	Bolton	-	-	2 0

ALBERT WAY Esq, Honorary Secretary, read the following report —

"I have the honour to report to the meeting on the present occasion several circumstances which may justly be regarded as of a very encouraging nature as connected with the future prospects of this society. It must be highly interesting to all persons who desire our welfare and permanent establishment to observe the friendly sympathy and disposition to co operate in our endeavours shewn at the present time not only by numerous distinguished individuals but also by public bodies in various parts of the kingdom instituted for purposes similar to our own I have to announce amongst the donations received for the library of our society a work of no ordinary interest, presented by his excellency the Chevalier Bunsen being his recently published *Dissertation on the Basilicas of Christian Rome and their connexion with the Theory and History of Church Architecture* I will claim the attention of the meeting for a few moments whilst I read the communication which accompanied this gratifying donation

[Mr WAY then read a letter from one of the sons of the Chevalier Bunsen]

The Irish Archæological Society, by a vote of council, have pre

sented a series of their valuable communications on subjects connected with the ancient history of Ireland, which are thus lay laid before you by their Secretary, the Rev Dr Todd, honorary member of your Central Committee. That gentleman, in his official capacity as a member of the council of the Royal Irish Academy, has also been charged to submit for the inspection of the present meeting, the collection of drawings, which so admirably represent the weapons and implements of the early races by which Ireland was occupied. This exhibition forming an illustrated catalogue of their museum, supplies a series of examples highly valuable as evidences for the purpose of comparison with the few scattered remains of the same period found in our own island and of essential service for the arrangement of a class of objects hitherto very imperfectly studied by English Antiquaries. The Society of Antiquaries of Scotland has shewn, with singular liberality, their desire to promote our cause by the vote of their council to send the more valuable antiquities preserved in their museum for exhibition at this meeting. We must deeply regret that a domestic calamity has deprived us of the gratification of seeing amongst us this day their Secretary, Mr Turnbull, one of our local representatives at Edinburgh, to whom this valuable charge had been intrusted. The Principality has likewise shewn itself not less zealous in behalf of our Society, and the friendly feeling of the Royal Institution of South Wales induced that body to forward to Winchester a valuable contribution to the rich stores which have been exhibited. They have been despatched by their honorary librarian, Mr George Grant Francis, your local secretary for Glamorgan shire, whose unavoidable absence from our meeting is much to be regretted. I cannot omit on this occasion to invite the attention of members to the very great benefit which would accrue to us from the formation of a library at our apartments in London, composed chiefly of modern Archaeological publications, which I feel assured would greatly facilitate the researches of many of our members. I have to report that the number of our subscribing members amounts at the present time to upwards of seven hundred, and whilst I cannot but congratulate the society on this rapid increase of our supporters, I must hope that we shall by a still greater augmentation of our body, gain extended means of carrying into effect that system of correspondence and research which is amongst the chief objects of our institution. It must be borne in mind that with the present moderate rate of our annual contribution it will be difficult to carry our intentions into effect unless aided by the co-operation of a very numerous body of subscribers. I cannot omit, at the close of this most gratifying meeting of our Society to call attention to the encouraging fact that so large a proportion of the members who pledged themselves to attend on this occasion amounting to upwards of 150 many of whom were engaged in important professional and official duties, should have been enabled to realize their promise of being present, and taking part in our proceedings here. More than two thirds of that number have given their active and cordial co-operation on this occasion. The causes which have unavoidably prevented some of our warmest friends

from joining us at the present time have been already announced, and I will, by permission lay before you several communications which have been subsequently received. I cannot conclude without offering my hearty congratulation on the highly favourable auspices under which this meeting has so happily been conducted and the hopeful promise which is afforded to us by the character of its proceedings.'

The PRESIDENT then expressed on the part of the following gentlemen their regret at having been unavoidably prevented from attending this Meeting—the very Revs the Deans of Exeter, Salisbury, Peterborough, and Chichester, His Excellency the Chevalier Bunsen the Prussian Ambassador, the Rev the President of Trinity College, Oxford, Archdeacon Burney, Rev Dr Spry, Rev Dr Bandinel, the Right Hon Sidney Herbert, M P, P Hardwicke, R A, A Poynter, A. Veland R B Phillips, Esquires, and W B Turnbull Esq, Secretary of the Antiquarian Society of Scotland.

The PRESIDENT then said,—We have now to proceed to the more important business of the day—that of making the regulations for our guidance in the future, and there is one point of considerable importance to which I will now direct your attention as it is one on which may arise misconception or misconstruction. We ourselves and the public generally have been put to great inconvenience—to use a vulgar and old saying—by there being two Simon Pures in the field. It is inconvenient to persons wishing to join us—it is inconvenient to persons wishing to join other associations—it is inconvenient to all, and seeing the way in which we have been supported by the public, they are I think entitled to consideration at our hands, and I therefore am of opinion we ought to change our name. I have thought of this before, and immediately before I went abroad I held a conversation with Mr Way respecting it, to see if we could not make some arrangement before another meeting. I thought it right to recommend that some mutual agreement should be come to by the two Societies and a change of designation take place. I recommended to our rivals—not that I mean to call Lord Albert Conyngham my rival, for I believe that his intentions are of the best kind although I am afraid he has allowed himself to be deceived—that both by common consent, should change our names and that, as there were two words to the present title—Archæological Association—we should take one word and they the other, that one should be called the Antiquarian Association and the other the Archæological Society. I will read to you Lord Albert's reply, which I think most honourable to him individually. I am sorry to say I cannot read you my letter to him, I unfortunately did not preserve a copy of it. The Marquis then read Lord Albert's letter, which was to the effect, 'that he could not well make the Marquis's proposition to members of an association who had just elected him their president as by so doing, they would admit that they had assumed a title without any claim to it. That they were willing to listen to any proposal for reuniting the society, but that such proposal must come from the other side and that he himself was will



ing to make any personal sacrifice to secure such object ' The Marquis then stated that the substance of his reply was "that he was afraid any attempt to unite the bodies at present would be more likely to prevent than to produce so desirable an object, that he did not wish the other party to make any concession for if it was a concession on one part it must be so on both That he had suggested that the first step should be taken by them, because they held their meeting first and would thus have the first opportunity that besides, Lord Albert was president of his section, while he (Lord Northampton) was only the local president elect of the other That he did not intend that either party should abandon their claim to be *the association*, but that they should simply for mutual convenience each give up part of their common name " The Marquis added, I did not succeed, but my feelings still remain the same, and the Central Committee, to whom I have submitted the question, agree with me We do not call upon you to make any concession to the other party, but to look to the public convenience, that public who have so generously supported us on the present occasion, and who have a right to say, " Why put us to this inconvenience ? Why make matters personal that ought not to be personal ? Why talk of the Way party and the Wright party ? We are now strong We can stand upon our own ground We can say to Lord Albert You are the minority, the name is of no consequence to us you may have it ' We are seven hundred Under these circumstances I deny that we are making any concession, and if we were, we could afford to make it We do not say we are not in the right, for I believe we are We were right in not consenting to the violent measures taken at the time Our opponents always avoid the real question at issue Lord Albert Conyngham resigned the presidency, and this put us into a difficulty There are times when it is necessary for public bodies to use violent means, but they should always avoid being more violent than is absolutely necessary Now, in this case, admitting for the sake of argument, that there was a grievance to be redressed all that could be

to a statement by Mr. Pettigrew published in *The Times* to-day. He says, "I cannot but deeply regret to see a nobleman for whom I entertain the highest respect standing forth as the leader of the secessionists, and in his speech, as reported in your paper of this day, he is represented to describe himself as 'one of the earliest members that joined the association, and afterwards filled the situation of president of the architectural section.' Now, Sir, this must surely be an error of your reporter, for the Marquis of Northampton never attended a meeting of the association, neither proposed either a member or a correspondent, never subscribed to the funds, nay, even declined to be president of the central committee upon its formation, on the ground of his position as president of the Royal Society. The only architectural section ever held was at Canterbury, and Professor Willis was the president." In regard to my being one of the earliest members of the association, I believe I was, though I did not contribute before the division, being then absent from town, and being desirous to know what sums were given by others; but after the separation I at once made a donation, because I thought it advisable that the President of the Royal Society should discountenance an irregularity so dangerous as a precedent. The Reporter was wrong in stating that I claimed the honour of having "filled" the situation of President of the Architectural Section. What I did say was, that I had "accepted" that Presidency for the present Meeting, in fact it was so announced in the printed advertisement, but I did not fill the office, having subsequently accepted that of President of the Meeting. It is also true that I never attended any previous meeting, because there never has been but one,—that at Canterbury last year,—at which I fully intended to have been present, had I not been prevented by the necessity of my going abroad and by the state of my health. To return, however, to our regulations. The Committee have come, after great consideration, unanimously to the determination to change our name and adopt a fresh one. It is not one of the names I recommended to Lord Albert; but still it will shew I was sincere in my offer, and will not in any way detract from our position. We are to be called the Archaeological Institute of Great Britain. The word "Institute" is, I think, a better name than "Society," and it is borne by one of the leading bodies of Europe—I mean the Institute of Paris. The word implies that we mean to teach, and that we are not merely a company met together for the sake of society. There will be no difficulty in regard to our journal—the name will remain the same. The next number of our journal will be *The Archaeological Journal*, No. 7. You are now called upon to confirm the decision of the Committee; you, of course, have a perfect right to negative the decision of that Committee. This, I trust, you will not do; but place that trust in them which I think they have deserved at your hands. So far we have had a prosperous voyage, and are nearly in port, where I hope we shall arrive safe. With these observations I trust I have made my farewell speech to the controversy, and that we shall have no more of it. If it becomes absolutely necessary to defend ourselves, of course we must not shrink from this

necessity, but as we shall abstain from attacking others, I hope others will abstain from attacking us

At the suggestion of Mr BABINGTON the words "and Ireland" were added after "Great Britain"

One of the Honorary Secretaries then read the regulations for the management of the Institute, which were afterwards submitted to the meeting, and carried unanimously They are as follows —

#### REGULATIONS FOR THE GOVERNMENT OF THE ARCHAEOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND

The Archaeological Institute of Great Britain and Ireland is formed in order to examine, preserve, and illustrate all Ancient Monuments of the History, Manners, Customs and Arts of our Forefathers

I The Archaeological Institute of Great Britain and Ireland shall consist of LIFE MEMBERS, contributing a donation of not less than £10, of ANNUAL MEMBERS contributing not less than £1 each year, and of CORRESPONDING MEMBERS who, taking an interest in its objects and being disposed to give furtherance to them without any pecuniary contribution, may desire to attach themselves to the Institute The Corresponding Members shall not be entitled to vote nor have any other privileges

II The Government of the Institute shall be vested in a Central Committee consisting of a President, four Vice Presidents three Honorary Secretaries, a Treasurer, and twenty four ordinary Members

III The President's tenure of office shall be for one year

IV The Honorary Secretaries and Treasurer shall be elected by the Committee who shall also have the power of electing a Secretary at such a Salary as they may consider proper

V The Election of the President, Vice Presidents, and Members of the Central Committee shall be made by the Ballot of the Life and Annual Members at the Annual Meeting The Committee shall select one Vice President and six Members of their body who are to go out annually and shall nominate one Vice President and six other Members to fill up the vacancies The names of those who go out and of those who are proposed to supply their places shall be hung up in the Local Committee Room during the whole time of the Annual Meeting, and a printed copy of such lists furnished to each Member of the Institute with his Ticket for the Annual Meeting No Member of the Committee, except the Honorary Secretaries and Treasurer, shall remain on the Committee more than four years, or be eligible to serve again until after the lapse of one year Any Member of the Institute is at liberty to substitute on the list other name or names for those proposed by the Committee

VI The Committee shall be empowered to fill up *pro temp* by election all occasional vacancies that may be caused by the Death or Resignation of the President, any of the Vice Presidents, or ordinary members of the Committee

VII These Vacancies shall be supplied on the recommendation of at least three Members of the Committee, made in writing at one of the ordinary Meetings, the proposed Member to be balloted for at the succeeding ordinary Meeting

VIII The Annual Meeting shall be holden in one of the cities or principal towns in the kingdom, at which the elections, the appointment of the place of Meeting for the ensuing year, &c shall take place Notice of this Meeting shall be given by one of the Honorary Secretaries, by order of the Committee

IX The Committee shall have the power of nominating a certain number of Local Vice-Presidents.

X No other General Meeting of the Institute shall be holden without the consent of at least three fourths of the Committee expressed in writing, for such Special Meeting a notice of at least three weeks shall be given by Advertisements in the public papers At this Special Meeting the President, or in his absence one of the Vice Presidents, shall take the Chair, and in their absence the Committee shall appoint a Chairman

XI Neither at the General Annual Meeting, nor at any Special General Meeting shall any alteration of, or addition to, any of the Rules or Regulations of the Institute be submitted to the Meeting unless upon a proposal in the form of a Resolution in writing, signed by two Life or Annual Members, which shall have been sent to the Committee one month previous to the Meeting, and suspended in their Committee Room

The Summons for the Special General Meeting shall specify the Resolution or Resolutions to be submitted to the Meeting, and the discussion shall be confined to that object only in case such proposed Resolution or Resolutions shall be carried, another Special General Meeting shall be summoned by the Committee after the lapse of not less than a fortnight, or more than a month, for the sole purpose of ratifying or rejecting such Resolution If, however, the first mentioned Special Meeting take place at a time not more than two months before the Annual Meeting, then such Resolution or Resolutions shall be ratified or rejected at that Annual Meeting

XII The Chairman of the Annual, or any other General Meeting, shall have an Independent as well as a Casting Vote

XIII A certain number of persons, not usually resident in London, shall be associated with the Central Committee as Honorary Members of that Body, and shall be entitled to a Vote at their Meetings Such Honorary Members shall be proposed on the recommendation of at least three Members of the Committee, and the Election shall take place at the succeeding Ordinary Meeting

XIV The Committee shall appoint a certain number of persons, not resident in London, as their Local Secretaries

XV The Election of Local Secretaries and Corresponding Members shall be made by the Committee on the proposal of one of the Members

thereof, either on his own personal knowledge or on the recommendation of two subscribing Members of the Institute

XVI In these and all other Elections made by the Committee it shall be allowable for any Member thereof to demand a Ballot

XVII Subscriptions and Donations may be paid to the Treasurer, to any Member of the Committee, or to the Account of the Archaeological Institute with the Banker of the Institute, and no Subscriber shall be entitled to Vote at the Annual Meeting who has not paid his Subscription The Year shall be considered as closing with the termination of the Annual Meeting, from which time the Subscription for the ensuing year shall become due

XVIII The Cash book and an Account of all Receipts and of the Balance in the Banker's hands, shall be laid on the table at each Meeting of the Central Committee All Bills having been duly examined and approved in writing shall be paid by Cheque upon the Bankers, signed by the Treasurer

XIX The Accounts of the Institute shall be submitted Annually to two Auditors who shall be elected for that purpose by the Members of the Institute at the General Meeting, and who shall attest by their Signatures the accuracy of the said Accounts The Accounts having been thus approved shall be submitted to an Annual Meeting of the Committee to be holden on the First Wednesday in May, and shall be printed and published in the Journal of the Institute as part of the proceedings of the Committee

XX A Report of the Proceedings of the whole year shall be submitted to the Annual Meeting

XXI The Central Committee shall be empowered to make such Bye Laws as may from time to time appear to them expedient

The RECORDER of WINCHESTER then proposed the following vote of thanks —That the warmest and sincerest thanks of this Institute are offered to the Marquis of Northampton, for having presided over this Meeting and this Meeting gratefully acknowledges the consummate ability, the unceasing zeal and the undiminished kindness, with which he has in discharging that office devoted his cultivated taste and extensive acquirements to the service of the Institute

The DEAN of WINCHESTER seconded the vote of thanks

The MARQUIS of NORTHAMPTON returned thanks

The DEAN of WINCHESTER then moved that the Marquis of Northampton be requested to take the chair for the ensuing year

J H MARKLAND, Esq, seconded the motion

The MARQUIS of NORTHAMPTON said— I am perfectly willing to accept the presidency until the next meeting, when I trust you will find some person connected with the locality in which you may decide to meet, to take the office, and under whom I shall be very happy, if I can be of any use as Vice President, to act as such His Lordship then read the list of the Central Committee proposed for the ensuing year, which he submitted to the meeting and it was unanimously accepted

## President

THE MOST NOBLE THE MARQUIS OF NORTHAMPTON.

## Vice-Presidents

The Viscount Adare, M P

Sir Charles Lemon, Bart., M P, F R S.

Sir Philip de Malpas Grey Egerton, Bart., M P, F R S

The Very Rev S Wilberforce, D D, Dean of Westminster

Charles Frederick Barnwell, Esq, M A, F R S, F S A, late Assistant Keeper of the Antiquities, British Museum

Samuel Birch, Esq, F S A, Assistant Keeper of the Antiquities, British Museum

Edward Blore, Esq, D C L, F R S, F S A.

George Bowyer, Esq D C L, F R S A, Barrister at Law

William Bromet, Esq, M D, F S A, Corresponding Member of the "Société Française pour la Conservation des Monuments Historiques"

Hon Robert Curzon, jun

Rev John Bathurst Deane, M A, F S A

Benjamin Ferrey, Esq, Fellow of the Institute of British Architects

The Ven W H Hale, B D, Archdeacon of London, Master of the Charter House

Thomas Duffus Hardy, Esq, one of the Assistant Keepers of the Records

Philip Hardwick, Esq, R A, F R S, F S A

Edw Hawkins, Esq, F R S, F S A, Keeper of the Antiquities, British Museum

Thomas William King, Esq, F S A, Rouge Dragon Pursuivant

Sir F Madden, K H, F R S, F S A, Keeper of the MSS, British Museum

Rev Samuel Roffey Maitland, F R S, F S A, Librarian to the Archbishop of Canterbury, and Keeper of the MSS at Lambeth, *Treasurer*

Charles Manby, Esq, Secretary of the Institution of Civil Engineers

Charles Newton, Esq, M A, Student of Christ Church, Department of Antiquities, British Museum

Ambrose Poynter, Esq, Honorary Secretary of the Royal Institute of British Architects, Member of Council of the Government School of Design

Evelyn Philip Shirley, Esq, M P

Thomas Stapleton, Esq, F S A

William John Thoms, Esq, F S A, Corresponding Member of the Society of Antiquaries of Scotland

Patrick Fraser Tytler, Esq, F S A E

William S W Vaux, Esq, M A, Department of Antiquities, British Museum

Albert Way, Esq, M A, Director of the Society of Antiquaries, Corresponding Member of the Society of Antiquaries of Scotland, *Honorary Secretary*

Sir Richard Westmacott, R.A., F S A, Professor of Sculpture, Royal Academy

## Honorary Members of the Central Committee

*Not usually resident in London*

Rev Philip Bliss, D C L, F S A, Registrar of the University of Oxford

Sir John P Boileau, Bart., Ketteringham, Norfolk

The Ven Charles Parr Burney, D D., F R S, F S A, Archdeacon of St Alban

The Very Rev George Butler, D D., F R S, F S A, Dean of Peterborough

The Very Rev Thomas Garner, D C L, Dean of Winchester

Sir Stephen R. Glynne Bart, M P, F S A Hawarden Castle, Flintshire  
 Henry Gally Knight, Esq., M P  
 The Very Rev Thomas Hill Lowe D D, Dean of Exeter  
 The Very Rev Charles Scott Luxmore M A, Dean of St Asaph  
 James Heywood Markland, Esq F R S, F S A, Bath  
 The Very Rev John Merewether, D D, F R S, F S A Dean of Hereford.  
 George Ormerod, Esq, D C L, F R S, F S A, Sedbury Park, Chepstow  
 The Very Rev George Peacock, D D Dean of Ely  
 Rev Frederick C Plumptre D D, Master of University College, Oxford  
 Rev J L Richards, D D, Rector of Exeter College, Oxford  
 Rev J H Todd, D D, Trinity College, Dublin  
 Rev Wm Whewell, D D, V P R S, F S A, Master of Trinity Coll, Cambridge  
 Rev Robert Willis, M A, F R S, Jacksonian Professor, Cambridge

The MAYOR proposed, and the Rev E JAMES seconded a motion that W Burge, Esq, the Recorder of Winchester, and the Rev C. H Harts home should be appointed auditors for the ensuing year—Carried unanimously

The PRESIDENT said—The next business we have to consider is the place of meeting for the ensuing year We were last year well received at the first archiepiscopal see, viz, Canterbury, and the committee and myself think it right that we should next year take York York possesses peculiar advantages its Minster is second to no cathedral in the kingdom and there are ruins of a magnificent abbey within the very walls of the city At York there are also the remains of a castle, I do not speak of the minor objects in which the neighbourhood abounds or of the architectural magnificence of Beverley Minster, of Selby or Rievaulx Abbeys, for Yorkshire is indeed a sort of monopolizer of fine buildings, a county three times as large as any other county in England it has more than three times the attractions of any other I call upon you to accede to the proposal of the committee for the next meeting to take place at York It may appear to you perhaps that I am advocating a submission to the will of the committee, tending to make them autocratical or despotic, but I think, that under existing circumstances it is better for us to put as much confidence in the committee as possible and it is as well to do so at all times for there are often reasons presenting themselves to a committee which it would be ridiculous to bring before the public I ask you now to put that confidence in the committee, and to agree on York as the next place of our meeting

Carried unanimously

J H MARKLAND Esq then read an invitation from the Archdeacon of Bath in the name of the Dean and Chapter of Wells for the Institute to meet at an early year in their cathedral town to which the following reply was made—The Archaeological Institute of Great Britain and Ireland has received with much satisfaction the obliging communication of the Venerable Archdeacon Brymer expressing the readiness of the Dean and Chapter of Wells to receive the Institute in that city The Institute is

well aware of the many objects of interest which that city and its neighbourhood present, and the members indulge the hope that in some future year they may be enabled to avail themselves of this kind proposal, and investigate what is so well worthy their attention "

SIR R. WESTMACOTT moved the thanks of the meeting to the Dean and Chapter for the cordial hospitality they had afforded to the members

A. J. B. HOPE, Esq, M P, seconded the motion

The DEAN of WINCHESTER returned thanks

The DEAN of HEREFORD then moved a vote of thanks to the Warden and Fellows of Winchester College

SIR THOMAS PHILLIPPS, Bart, seconded the motion, which was put by the President, and carried unanimously

The WARDEN of WINCHESTER COLLEGE returned thanks

LORD ALWYN COMPTON proposed a vote of thanks to the Mayor and Corporation of Winchester, for their kind assistance to the Institute

The HEAD MASTER of WINCHESTER COLLEGE seconded the vote

The MAYOR of Winchester returned thanks

The Count MORTARA proposed, and J. M. KEMBLE, Esq, seconded, a vote of thanks to the Recorder

The RECORDER returned thanks

J. H. MARKLAND, Esq, proposed a vote of thanks to the nobility, gentry, and clergy of Hampshire, for the countenance afforded by them to this meeting

C. F. BARNWELL Esq, seconded the motion

The Rev C. H. HARTSHORNE then moved a vote of thanks to T. Thistlethwayte Esq proprietor of Porchester Castle, for the facilities of access which he most kindly afforded to the Members of the Institute on their visit to that building

The Rev W. H. GUNNER seconded the resolution, which was carried unanimously

A vote of thanks to the Royal Irish Academy, the Irish Archaeological Society the Society of Antiquaries of Scotland, and the Royal Institution of South Wales, for their kind liberality in sending for inspection numerous objects of great value from their respective museums was proposed by the WARDEEN OF NEW COLLEGE and seconded by the WARDEEN OF WINCHESTER

A vote of thanks to the exhibitors and especially to Colonel Greenwood, for his obliging offer to submit to the meeting the results of his researches into the Roman remains on his property was proposed by W. W. BULPETT, Esq, and seconded by the Rev J. L. PETIT

A vote of thanks to the Local Committee, and especially to the Rev W. H. Gunner, who had officiated so zealously as their Secretary, was proposed by the Rev S. R. MAITLAND and seconded by the Rev Dr Todd

A vote of thanks to Edward Hailstone, Esq, for his indefatigable exertions



in the arrangement of the museum at the deanery, was proposed by EDWARD HAWKINS, Esq, and seconded by ALBERT WAY, Esq

The PRESIDENT then moved a vote of thanks to Albert Way, Esq, for his services of Honorary Secretary

The PRESIDENT closed the proceedings, by moving a vote of thanks to Owen B Carter, Esq, architect, for the great services he had rendered the Institute by making drawings for the use of the Meeting

Towards the close of the proceedings, the Hon and Rev G Noel communicated to the meeting an interesting discovery which had just been made in the Abbey Church at Romsey, and of which Mr Ferrey, the architect, (under whom the restoration of that edifice is taking place) gives the following explanation —

"I. was found necessary to move a large Purbeck stone slab to the extent of two or three feet in order to prevent its concealment by the intended flooring of some seats. From the circumstance of this slab being 11 ft 6 in long, by 3 ft. 9 in and once ornamented by a large floriated cross of brass, of which the impress now remains I was not without expectation that it might cover a stone coffin. Great care was therefore exercised in raising the stone. Upon its being moved, there was discovered, immediately under it, a stone coffin, 5 ft 10 in long, by 2 ft wide in the broadest part and one foot deep, containing the skeleton of a priest in good preservation, the figure measuring only 5 ft. 4 in in length, the head elevated and resting in a hollow cavity worked out of the stone, so as to form a cushion. He had been buried in the vestments peculiar to his office viz the alb and tunic. Over his left arm was the maniple and in his hand the chalice, covered with the paten. Considering these remains to be at least five hundred years old, it is remarkable that they should be in such preservation

case, the vestments found being such only as belong to the humbler grade of the clergy. Perhaps the great size of the cross on the slab (which has, indeed, the peculiarities of a processional cross) may be intended to designate the office of the deceased, whose duty it might have been (if a sub deacon) to carry the cross on solemn festivals.

This is, however, mere conjecture, but it can scarcely be concluded that a Purbeck marble slab of such magnitude as compared to the coffin would be fixed, without some special reason or meaning.

In the absence of any known date, judging from the impress on the marble, and the shape of the stone coffin, I should assign both to the early part of the fourteenth century.

THE  
Archaeological Journal.

DECEMBER, 1845.

ON THE ANCIENT PARLIAMENT AND CASTLE  
OF ACTON BURNELL.



ACTON BURNELL. NORTH SIDE SHewing THE WINDOWS OF THE HALL.

THE little village of Acton Burnell, picturesquely placed near the foot of the northernmost *Caer Caradoc* in Shropshire, and contiguous to a Roman road originally connecting Wroxeter with Church Stretton, is remarkable both for its early history and its architectural remains. The latter illustrate the Ecclesiastical and Domestic styles of the Early English period, whilst the former offers equal inducements for investigation, since the Parliament assembled here in the thirteenth year of the reign of Edward I. (October 2, 1283), has given rise to a discussion on the formation of our ancient national conventions, that still admits of consideration.

The situation of this village upon the Watling Street, and its contiguity to another Roman thoroughfare, called the Devil's Causeway\*, renders it not improbable that at

\* See *Salopis Antiqua*, pp. 134—145.

this earliest period it participated in the benefits of Roman colonization, it does not however appear that any remains have been hitherto discovered on the spot to bear out this as a certainty, and we must content ourselves by taking up its history at the Conqueror's survey.

At that time Actone (or the oak town) whose significant title at once evidences its antiquity, was held by Runald the Sheriff, who held it under Eul Roger. Odo held it under Runald, when possessed it previously, he could bequeath it or sell it. There were three hides of land paying geld in demesne one carucate, three slaves, four villeins with one carucate, and a wood for fattening twenty swine. At the time of King Edward it was worth twenty shillings, and afterwards twelve, now thirteen shillings and fourpence<sup>b</sup>.

The next account found of it is in the Testa de Nevill where Will and Gerun Burnell are possessed of half a fee at Actone. A passage in the Hundred Rolls to which, like the preceding one, it is difficult to assign a precise date<sup>c</sup> but evidently referable to the reign of Henry III, mentions Robert Burnell and Hugh de Becbury as holding it as three hides in fee from Thomas Corbet. An entry on the Patent Rolls of 50 Henry III, (1265) states that the king remits to Robert Burnell, clerk of Edward his eldest son, and to his tenants of the manor of Langley fifteen shillings which he and his tenants had been used to pay annually for certain lands reduced into cultivation in the woods of the manors of Langley, Rokkeley, Howhales and Acton Burnell within the forest of Salop<sup>e</sup>. In the fifty fourth of his reign (1269) he pardons him the transgression which he had committed in enclosing forty acres of his land and waste at Acton Burnell without royal licence, within the park which the king had given him permission to make of his wood at Cumbes within the forest of Salop<sup>f</sup>. He also grants him a market on Tuesday in every week at his manor of Acton Burnell, and two fairs there, one on the eve the day, and the morrow of the Annunciation of the Virgin the other on the eve, and the day and the morrow of St Michael also free warren in all his demesne lands in Acton Burnell<sup>g</sup>. This free warren was confirmed 8th of

<sup>a</sup> Tuesday 24<sup>th</sup>

<sup>b</sup> 48

<sup>c</sup> Rot. Hund., vol. ii. p. 62

<sup>d</sup> Pat. 50 Hen. III. m. 1

<sup>e</sup> Pat. 54 Hen. III. m. 16.

<sup>f</sup> Calend. Rolls of Hen. III. m. 14

Edward I.<sup>b</sup> The jurors state in the 2nd of Edward I (1273-1274) that he was possessed of the right of free warren, and that he had made a park in the time of Henry III.<sup>c</sup>

Having thus traced the manor into the hands of Robert Burnell, it will be necessary to say a few words concerning him. It appears that his eminent abilities caused him to be appointed secretary and confidential clerk to Edward I, before he ascended the throne.<sup>d</sup> He was elected bishop of Bath and Wells on the 23rd of January, 1275, but was not consecrated until Palm Sunday in that year.<sup>e</sup> He was even appointed to the see of Canterbury, (1272,) but the pope refused to confirm the election<sup>f</sup>, and the see remained consequently vacant for some years. He was archdeacon of York, and chancellor of England from the year 1271 to his death in 1292, he died at Berwick upon Tweed, and was buried a month afterwards in the nave of his cathedral at Wells.<sup>g</sup> And having filled places of the highest trust under his sovereign, we find from the inquisition held in the year after his death, (21st of Edward I.<sup>h</sup>) that the extent of his temporal possessions was commensurate with his dignities, as he held more than thirty manors, besides vast estates in nineteen different counties. It will be unnecessary to pursue the history of his successors to this great wealth, it seems to have increased under the hands of Philip Burnell his nephew, who next inherited it, under Edward, who was summoned to parliament as a baron by writ in 1311<sup>i</sup>, it waned and we hear no more of it in the hands of the Burnells till the time of Nicholas, who was a collateral branch.

Attention having been thus briefly called to the history of the possessors of Acton Burnell, it is next directed to that of the church. When it is known that Robert Burnell had Edward's permission to take timber in the king's woods in the forest of Selk for building his manor house at Acton Burnell, where, as the entry on the Patent Rolls states, he was born<sup>j</sup>, it will not appear improbable that he should divert some portion of his wealth to build a church, he certainly built on the western side of the episcopal palace at Wells a great hall,

<sup>b</sup> Cal. end. Rot. Pat., p. 47.

<sup>c</sup> Rot. Hen. I. p. 91, 92.

<sup>d</sup> Rot. Pat. 20 Hen. III. m. 1.

<sup>e</sup> Hardy's Cat. of Chancellors 12.

<sup>f</sup> Le Neve Fasti 2.

<sup>g</sup> Id., 32.

<sup>h</sup> Cal. end. Inqu. t. Post Mortem, vol. 1, p. 115.

<sup>i</sup> Nicolas Synops. vol. 1. p. 95.

<sup>j</sup> Rot. Pat. 20 Hen. III. m. 1.

which was demolished in the reign of Edw. VI. by Sir John Gate, who, says Bp. Goodwin, as a just reward for his sacrilege soon after lost his head<sup>\*</sup>; and this supposition gains strength when the building itself is found to be entirely in accordance with the architectural style of the time. Nothing seems more natural than that a prelate of such wealth, countenanced as he was by the royal favour, and attached to his birth-place by those natural ties so universally operating on the affections of men, though impelled as a few may perchance have been, by the ambition of making their names famous in future story, or incited as the greater part were by the charitable desire of extending the benefits of that faith that had been their own solace, nothing seems more natural than that he should have bequeathed to the spot of his nativity some lasting memorial of his regard: it appears more than probable when the style of architecture is viewed in comparison with other specimens of the age, and when it is known that the adjacent castellated mansion and some churches were erected by Robert Burnell, that this also is a monument of his devotion.

Unfortunately the geological nature of this part of England is very unfavourable for producing building stone, and consequently the churches throughout Shropshire, from being constructed with sandstone, are in a state of great decay. The present one forms however an exception, and has withstood the effects of the atmosphere better than any other built with the same material that I am acquainted with.

It is a beautiful specimen of the transition between the Early English and Decorated styles, built in the form of a cross, but without any central tower, there being no western arch to the cross; nor does it appear to have had any tower except the small wooden belfry now occupying the point of intersection. It has no aisles, and the porch, which has a niche over the doorway, is on the north side. The eastern window is a fine one of four trefoil-headed lights, with plain circles in their heads arranged after the usual manner of Early Decorated windows with geometrical tracery. The west window has three pointed lights without foliation, the central one being carried up to the point of the arch, and the spandrels being pierced. The transept front windows are of three lights with circles in the heads. All the other win-

<sup>\*</sup> Britton's Wells, p. 37.

dows are single trefoil headed lights, but placed in ranges for instance the south side of the chancel has four which answer with an arcade in the interior, on shafts with trefoil heads. All the mouldings are Early English. On the north side are three similar windows. The font is richly moulded, it has eight convex sides, which have trefoiled arches, resting upon clustered shafts. A corbel table composed of grotesque heads and brackets alternately, runs round the whole of the building and imparts to it a characteristic degree of elegance. The capping of the buttresses is curvilinear. There have been north and south chancel doors and there is a fine double piscina in the usual place. The arches of both transepts rest upon richly decorated corbels about a yard from the floor.

In the south transept is a fine monumental arch with a piscina. The opposite one which has also had its altar, is much encumbered with monuments. That to Sir Richard Lee and his wife in 1591, occupies the place of the altar. The church contains a great number of encaustic tiles whose patterns would indicate them to be coeval with the building.

There is one monument that calls for a more detailed account. It is the sepulchral brass of Nicholas Lord Burnell, that rests on a low tomb on the northern side of this transept. I have already mentioned that after the decease of the probable founder of this beautiful church his great possessions went in succession to Philip and Edward Burnell. Maud the sister of the latter, by her two marriages conveyed away much of the inheritance and Nicholas Burnell who was her second son by

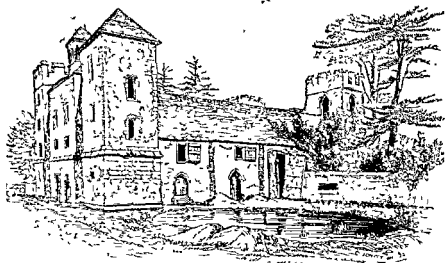


John Handlo her last husband, and who assumed his mother's family name, came into estates greatly diminished

Edward Burnell served in many actions in Scotland under Edw I and appeared with great splendour He was always attended with a chariot decked with banniers, on which, as well as on the trappings of his horses, were depicted his arms He married Alice daughter of Lord Despenser by whom he had no issue On his decease in 1315, his sister Maude became sole heir She married first John, Lord Lovel of Tichmarsh, surnamed the Rich he died in 1335 Her second husband was John de Handlo who died in 1346, and left by her one son Nicholas Lord Burnell, the subject of much contest in the court of chivalry with Robert de Morley, on account of the arms which Nicholas bore in right of certain lands of the barony of Burnell bestowed on him by his mother These arms de Morley had assumed without any just pretence but because as he declared 'it was his will and pleasure so to do and that he would defend his so doing' Probably he had no arms of his own having been the first of his family who had appeared in a military capacity He had served as esquire to Sir Edward Burnell without any other domestic than one boy and ever since the death of his master assumed the arms in dispute It happened that they both were at the siege of Calais under Edw III in 1346 arrayed in the same arms Nicholas Lord Burnell challenged the arms as belonging to the Burnells only he having at that time under his command a hundred men on whose banniers were his proper arms Sir Peter Corbet then in his retinue offered to combat with Robert de Morley in support of the right which his master had to the arms but the duel never took place probably because the king denied his assent The suit was then referred to the court of chivalry held on the sands at Calais before William Bohun earl of Northampton high constable of England and Thomas Beauchamp earl of Warwick earl marshal The trial lasted several days when Robert apprehending that the cause would go against him took an opportunity in presence of the king to swear by God's flesh that if the arms in question were adjudged from him he never more would arm himself in the king's service On this the king out of personal regard for the signal services he had performed in those arms and considering the



right of Nicholas Lord Burnell, was desirous to put an end to the contest with as little offence as possible. He therefore sent the earl of Lancaster, and other lords to Nicholas, to request that he would permit Robert de Morley to bear the arms in dispute for the term of his life only, to which Nicholas out of respect to the king assented. The king then directed the high constable, and earl marshal, to give judgment accordingly. This they performed in the church of St. Peter near Calais, and their sentence was immediately proclaimed by a herald in the presence of the whole army there assembled<sup>1</sup>.



SOUTH WEST V.L.W

As regards the date of the mansion, there is no difficulty whatever; Robert Burnell having received the royal licence to strengthen with a wall of lime and stone and crenelate the building in the 12th of Edward I. (1284.)

Pro Roberto Burnel Bathon' et Well' } Rex omnibus ad quos etc. salutem.  
 Episcopo de manso Kernellando. } Sciatis quod concessimus pro nobis  
 et heredibus nostris venerabili patri Roberto Burnel Bathoniensi et Wellensi  
 Episcopo Cancellario nostro quod ipse et heredes sui mansum suum de  
 Acton Burnel muro de petra et calce firmare et Carnellare possint quando-  
 cumque voluerint, et mansum illud sic firmatum et carnellatum tenere sibi  
 et heredibus suis in perpetuum; sine occasione vel impedimento nostri et  
 heredum nostrorum Justiciariorum et ministrorum nostrorum quorumcun-  
 que. In cujus etc. T. R. apud Lincolniam, xxviii. die Januarii<sup>2</sup>.

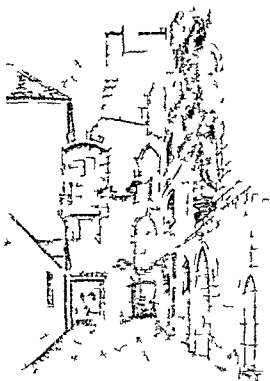
It is a quadrangular structure, enclosing an area of 70 feet

<sup>1</sup> Pennant's North Wales.

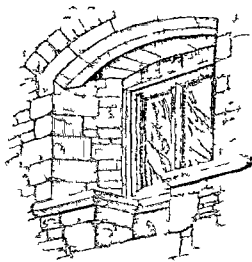
<sup>2</sup> Pat. 12. Edw. I. m. 18.

by 17, with engaged square towers at each angle. The west front facing the church has a bay deeply projecting. The interior has been much disturbed and is now so choked up with modern erections that it is totally impracticable to ascertain the dimensions and uses of the original chambers. It seems, however, that there must have been a spacious hall 50 feet by 24 on the first floor, lighted by three large windows to the south but beyond this all the other parts are unintelligible. It is strictly an early embattled mansion and wants all the characteristics of a castle. The heads of several of the windows exhibit elegant tracery, and they have generally stone seats or bench tables within in the thickness of the wall serving as oriels. The other features of this embattled mansion will be better understood from the annexed illustrations.

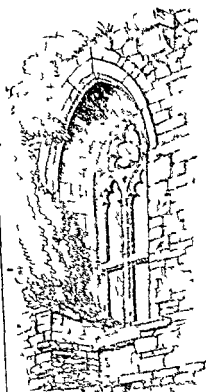
The last point deserving consideration is the more difficult one of the connection of Acton Burnell with



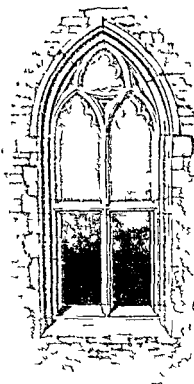
Section of North wall. And a view of the window and once the window in the Hall.



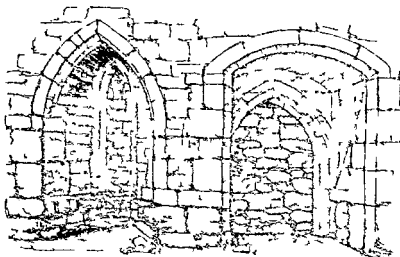
A view of the window in the North wall.



Window of the Hall, showing the stone  
work and one of the columns of the roof.



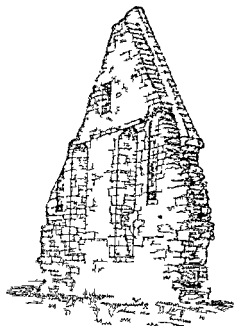
Window of the Hall, showing the  
stone work and one of the columns of the roof.



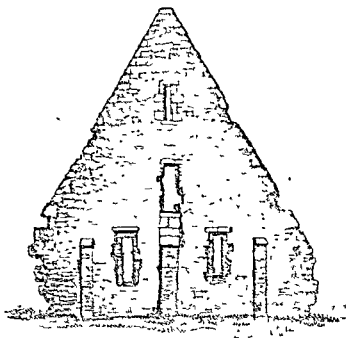
Detail of Window North side

The work of the windows is all very good and the stonework is of the characteristic

the political history of our English parliaments. We have already observed its embattled mansion rising under the hands of its wealthy proprietor, and we now find his royal patron visiting the spot which the favourite took such delight in embellishing. The turbulence of the Welsh occasioned Edward to pass much of the 5th year of his reign in that country. From the 25th of August to the middle of December 1277, his time was entirely spent betwixt Rothclan (Rhyddlan) and Shrewsbury. In the ensuing year he attested writs on the 26th and 27th of August at Church Stretton, on the latter day at Rushbury, and on the 28th at Longnor. These three places are close to Acton Burnell but it does not appear that he honoured his chancellor by taking up his residence under his roof. In 1282 he stayed here for three days in May. The bishop had not received the royal permission to erect his new house and the king must therefore have taken up his abode in the old family dwelling of the bishop's ancestors the venerable remains of which still exist. In the ensuing year 1283 he was again at Acton Burnell, for nearly six weeks namely from the 29th of September to the 12th of November. The chancellor had not yet received the royal licence to crenellate his dwelling and the king on all these occasions must have resided in some other building most probably in the one to which the attention has just been directed. And here it will be desirable to describe it. Little indeed remains to point out its original extent there being only left standing at the present day the northern and southern gables these are supported by buttresses and pierced by long narrow square headed windows exhibiting that simplicity which marks both the early Edwardian and the Norman styles of architecture. It

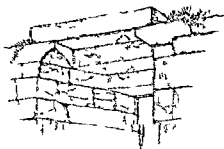


acton burnell house North and South



South end of the Parliament house exterior.

has been usual to speak of this building as a barn, but it presents many claims to be reputed a specimen of domestic architecture. Tradition has called it the Parliament-house, or the House of Commons, the castle being called the House of Lords, but its legitimate title to that distinction also rests on suppositious evidence. I must, however, confess myself inclined to favour the conjecture that it either was so or at all events formed part of a contiguous building. Meanwhile passing over this point as one that will probably never admit of satisfactory settlement, we come next to the transactions that have more immediately associated Acton Burnell with the constitutional history of England.



Head of Window in the North end of the Parliament house

Much unmerited obloquy has been cast upon the name of Edward, for his supposed massacre of the Welsh bards, and this harsh and erroneous estimate of his character has become interwoven with history itself, and thus passed into current

beliefs. Yet if the facts be calmly examined, it will be discovered that the lyric fire of the poet first infused the suspicion into our minds, that it is nothing more than a traditionary tale handed down by Cambrian prejudice, resting only upon a solitary assertion valueless in point of age, or contemporaneous authority. If no heavier or more certain crimes than this tarnished the reputation of Edward it would be indeed an easy task to vindicate his fame but darker shadows have passed across the records of his career, and history, which undertakes its office for the instruction of future ages, must also hold up to their detestation the perpetrators of injustice and cruelty. Naturally enough might the king have felt enraged at the want of faith he detected in his newly conquered subjects and reasonably might the constant insurrections and perfidies of the Welsh have urged him to rule them with a jealous severity. Yet having once accomplished the scope of his ambition by annihilating the dynasty of Wales and securing the capture of the Welsh princes, it might have been enough to satiate the hands of justice and to ensure the permanence of his conquest had he pardoned their transgressions if such indeed they may be termed or at all events, had he moderated their punishment. Prince David with his wife and children was brought before the king at Rhyddlan, and earnestly desired to throw himself at the monarch's feet but Edward refused to gratify his eyes by the humiliating spectacle of a fallen enemy having determined to proceed against him judicially as a traitorous vassal of the crown. The formalities being settled and the prince conveyed in chains to Shrewsbury a parliament was summoned to try him for his defection and disloyalty.

The writs were issued from Rhyddlan on the 28th of June 1283 to upwards of one hundred temporal peers, to nineteen justices and to the mayors and citizens of twenty boroughs also to the sheriffs who were commanded to elect two knights of the shire through all the counties in England\*. The bishops alone were absent from this numerous and important assembly important as being the first where the commons had any share by legal authority in the councils of the state<sup>x</sup>, and one to which we have been indebted for our present advancement and energies and for that noble independance and rational

\* 14 L. Wr. 5, vol. 1. p. 1119

x Blake says Shrewsbury vol. 1. p. 116—117

attachment to freedom that is our distinguishing national characteristic.

The trial itself certainly took place in Shrewsbury, since all the writs specify that the peers and representatives were to attend there for the purpose of conducting it.

The king, as we have already seen, was then on a visit to the chancellor at Acton Burnell, being unwilling probably to influence their decision by his presence. He had however, plainly intimated by the language of his writs, what were his private sentiments.

The severe penal enactments of that age, unworthy even of men who lived in a state of savage life, cannot now be adverted to without horror. And when we find this royal prince, after having courageously endeavoured to preserve his aboriginal throne from destruction, dragged at horses' heels through the narrow streets of Shrewsbury, hung up and cut down again whilst yet breathing, with heart and bowels torn out before his sight, at last beheaded and released from his sufferings, to have his mutilated body quartered and distributed through the four chief towns of England, the citizens of York and Winchester contending with savage eagerness for his right shoulder<sup>†</sup>, the revolting award being decided in favour of Winchester, we instinctively pause to disbelieve the facts. We become incredulous that such degrading inhumanity should have happened not only then, but that even five centuries afterwards the eloquence of Romilly should have been exerted to erase this unrepealed abomination from the English statute book. As the most philosophical of our historians has declared, these are warnings to mankind how easily the most execrable examples may be introduced, and with what difficulty a country can be purified from their stain<sup>‡</sup>.

After the royal prerogative had thus been vindicated by the barbarous execution of Prince David, whose guilt seems rather to have consisted in aspiring to transmit to his descendants their right to an ancient sovereignty, than in any acts of aggression on the neighbouring kingdom, the parliament adjourned to Acton Burnell, where they sat, and passed that celebrated statute-merchant bearing its name, and from the preamble to which, as well as from an instrument in Rymer<sup>\*</sup>, it is manifest that the three estates of the realm were not then

<sup>†</sup> The sheriff's account for salting it is still preserved.

<sup>\*</sup> Macintosh, Hist. Engl., vol. 1. p. 254

<sup>\*</sup> Rymer, vol. II. p. 247.

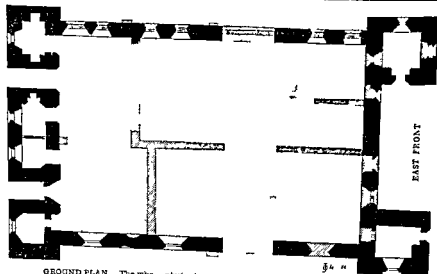
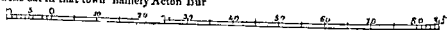
separated as has been usually supposed into two chambers, but were an undivided body of representatives

In taking this view of the transactions, I am quite aware of the opposite opinions that have already been advanced. But although coming from writers of acknowledged reputation and research, from their being necessarily unacquainted with local circumstances and wanting that peculiar stimulus which the topographer inherently follows, they have passed over those minor enquiries which, whilst they are in reality the foundation of accuracy, are also the present grounds of my presuming to express dissent from such high authorities<sup>b</sup>

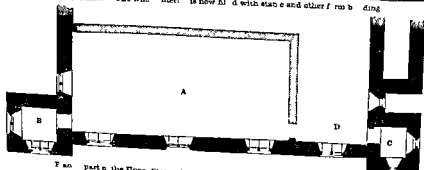
CHARLES HENRY HARTSHORNE

<sup>b</sup> Mr Hallam (Middle Ages ed 4to vol p 236) says the clergy and commons sat in that town namely Acton Bur

cell while the lord is passed judgment upon David at Shrewsbury



GROUND PLAN The whole interior is now filled with stable and other f res b ding



Part of the Upper Story showing the Hall with its entrance and windows  
A. Hall, 50 ft by 24. B. North-eastern Tower. C. South-western Tower. D. S. re head d W. E. a wood



THE WILL OF HUMPHREY DE BOHUN, EARL OF  
HEREFORD AND ESSEX, WITH EXTRACTS FROM  
THE INVENTORY OF HIS EFFECTS. 1319—1322.

THE importance of Wills and Inventories as illustrations not only of the manners but of the arts of the middle ages has been of late so fully recognised, that no apology can be required for presenting the accompanying documents to the Members of the Archaeological Institute. The will in question, although not one of the earliest extant, is perhaps one of the most interesting yet printed, considering the rank of the testator, the minuteness of the document, and the peculiarity of certain of its provisions, which we may fairly assume to be in this, as in other cases, indicative of the character of the individual. It is also a valuable addition to the series of wills of the Bohun family already published\*.

If these remarks be true of the Will, they are not less so as regards the Inventory, which is beyond doubt the most curious of its early date yet discovered. Both documents are preserved in the archives of the duchy of Lancaster, into which they passed by the marriage of Mary the second daughter and co-heir of Humphrey de Bohun, fourteenth earl of Hereford, and twelfth earl of Essex, with Henry Plantagenet, earl of Derby, afterwards King Henry the Fourth.

Dugdale has so amply and, allowing for a few inaccuracies, so well illustrated the history of the Bohuns, that it may be sufficient for the present purpose to state that the testator Humphrey de Bohun, fourth earl of Hereford of his name, and third earl of Essex, the son of that Humphrey who had distinguished himself in the Scottish wars of Edward the First, particularly by his victory at Roxburgh, was the representative of a family pre-eminent among the Anglo-Norman baronage. He married Elizabeth, seventh daughter of Edward and Alianore of Castile, and widow of John, count of Holland. This alliance which placed him in near relation to the crown, did not render him its creature, and as we find a Bohun foremost among the barons who obtained the great charter from John at Runnymede, so the subject of this notice was among the first in opposition to the mischievous favourites of his brother-in-law Edward the Second. The league which he formed with Thomas earl of Lancaster, against Piers Gaveston,

\* In the Collection of Royal Wills. 4ta. 1780

had a successful issue, but, as is well known, the death of Gaveston only opened the way to the ascendancy of another favourite, and after the lapse of a few years, during which the earl of Hereford served for some time in Scotland, he was again in the field with Lancaster against the Despensers. At first then rising was triumphant and procured the banishment of the Despensers, this temporary success, however, was effectually reversed at the fatal battle of Boroughbridge, March 16, 1321, where the earl of Hereford was slain in attempting to force the bridge<sup>b</sup>, and Thomas of Lancaster being taken prisoner, suffered at Pontefract the doom he had inflicted on Gaveston at Warwick. On the person of Bohun was found a counterpart of the treaty offensive and defensive, which the insurgents had concluded with Robert Bruce. Much stress was laid on this document at the trial of the earl of Lancaster in point of law— it was certainly treasonable, yet, regarding it dispassionately, at this distance of time, we may be justified in doubting the treason of its spirit. It provided that the king of Scots and his adherents should aid the earls in the maintenance of their cause, in consideration of such assistance the earls agreed they would not assist the king of England against the Scots, and they covenanted that on attaining their own ends, they would use their best power to make good peace between the two lands of England and Scotland, an object, which under the then state of affairs every good subject as well as every wise statesman might have desired conscientiously and with the purest loyalty to attain.

The will of the earl of Hereford was made on the 11th of August, 1319, at Gosforth, near Newcastle on Tyne, a place which was then the patrimony of a branch of the ancient house of Sutees, and is now the seat of the family of Brandling. He was then on his march to besiege the town of Berwick which had been taken by the Scots in the preceding year. The expedition proved unsuccessful, for the earl of Lancaster withdrew from the siege, not without suspicion of having been bribed by the Scots and was accompanied in his retreat by all the barons of his party, and among them by the earl of Hereford.

The document was therefore made in contemplation of the possibility of sudden death in the field. With this contin

gency before him, the earl desired that he might be buried in the abbey of Walden in Essex, near the body of Elizabeth his late wife (*judys ma campagne*), and bequeathed the magnificent sum of one thousand marks for the general expenses of his funeral, charging his executors that the bodies of his father, mother, and wife, should be as honourably covered<sup>d</sup> as his own, and that there should be but one herce, of one course of lights over all their bodies. It may be observed that this natural and amiable desire of the testator to repose beside his nearest relatives was not eventually gratified. After the conflict at Boroughbridge, his corpse was conveyed to York, and interred in the church of the Friars Preachers. Among the numerous legacies in his will may be enumerated the gift of his "black charger, which he brought from beyond sea," to Bartholomew lord Badlesmere of Leeds castle in Kent, who was also one of the partizans of the earl of Lancaster, was captured like his chief at Boroughbridge, and hanged at Canterbury. His ignominious death may be justly attributed to the resentment of Queen Isabella, whom lady Badlesmere had refused to admit into the castle of Leeds, during her lord's absence.

To his sons Humphrey, Edward, William, afterwards earl of Northampton, and Lincas, he bequeaths two thousand marks each, to be employed according to the discretion of his executors. At the period of the will, two only of the earl's daughters were living, Alnmore, afterwards the wife of James Butler, earl of Ormond, and Margaret, who was contracted to Hugh Courtenay, son of Hugh lord Countenay subsequently first earl of Devon of his name. To Alnmore he left two hundred pounds, for her "apparel" against her marriage, and to Margaret two hundred marks for the same purpose. Among the miscellaneous objects bequeathed by the earl are—to his eldest son all his armour, and "an entire bed of green powdered with white swans," the Bohun badge. To master John Walewryn, one of his executors, a cup "stamped (*emprenté*) and embossed with fleurs de lis," which

<sup>d</sup> Covertiz That is that their tombs should be hung with rich cloths.

<sup>e</sup> In 1399 Eleanor de Bohun duchess of Gloucester bequeathed to her son Humphrey a psalter richly illuminated with clasps of gold enamelled with white swans. Royal Wills p. 181. See also the

seal of Thomas earl of Gloucester—engraved in Sanford's *Genealogical History of England*—the ground of which is a diaper of six trich feathers and swans. The seal of his duchess on the same plate may be remarked.

had belonged to St Edmund de Pounteny<sup>f</sup>, and a gold ring with a ruby, which his wife devised to him, "and which is all covered with bruises, and is in a little casket in a great box at the end of the lower wardrobe<sup>g</sup>" To the persons who had the care of his sons and daughters, the earl leaves sums varying in amount. Yet it is singular, that although he mentions John, his son and heir, no particular bequest is made to him. The will notices also Maud Biscreville "my sister," a personage who does not appear in Dugdale's account of the Bohun family<sup>h</sup>. His bequests to religious communities are numerous, but need not be here detailed. His various servants in every grade are remembered, and among them occur the names of the constables of his castles of Brecknock and Plessy. To each of his *garçons* who should have been in his service more than a year on the day of his death he left twenty shillings, and finally, he ordained that his best horses should be selected as an offering at his interment. The abbot of Walden was nominated one of his four executors.

This document is in a fair state of preservation, and a good impression of the earl's seal<sup>i</sup>, of which a cut the full size, is annexed, is still pendant to it. There were other seals, which have been broken.

I have now to notice the Inventory. The circumstances under which it was prepared cannot be ascertained. We may assume either that the abbot of Walden had the charge of the earl's effects as one of his executors, or that in accordance with the usage of those times, they had been deposited in the abbey for safe custody. It seems probable also that Sir Nicholas de la Beche received these effects as an agent of the crown which would take possession of the earl's property after his death, and it was possibly owing to such seizure that his will was not proved. But in the absence of all information it is useless to indulge in mere conjecture.<sup>k</sup>



<sup>f</sup> Archbishop of Canterbury who died in exile at Pontigny A.D. 1100. He was excommunicated by Innocent IV.

<sup>g</sup> Probably the little casket mentioned in the Inventory.

<sup>h</sup> According to Dugdale the earl's mother was "Maud de Linc.".

<sup>i</sup> If arms were—a bend or between two cotices and six lions rampant or.

<sup>k</sup> The sheriff of Essex was present at the delivery yet this does not absolutely prove that the document was the result of a legal process on behalf of the crown.

I shall therefore proceed to offer a few remarks upon the objects described in this curious deed.

Perhaps the most valuable passage in it is one which will be most interesting to the herald. I allude to the evidence it affords of the practice of quartering arms in England some time before the date of the earliest instance of it extant, and also previously to the date generally received, on the authority of Camden<sup>1</sup>. Among the objects which the abbot received from John de Tosschuri, was a *courte-pointe*<sup>m</sup> (*quintepoint*) quartered (*quartelé*<sup>n</sup>) with the arms of England and Hereford. It is well known that the earliest example of a quartered shield in England occurs on the third<sup>o</sup> great seal of Edward the Third, hence, it has been inferred that the fashion began in his reign. Here we have clear evidence of its existence in 1322, five years before that monarch's accession. This fact may serve, in some measure, to remove the doubts which have been hitherto entertained respecting the genuineness of the quartered shield on the curious sepulchral effigy in Winchester cathedral, commonly called the effigy of William de l'ois.

An interesting circumstance in connexion with military costume, presents itself in this document, it is the mention of those singular appendages to the shoulders, appropriately termed *ailettes* or *alerons*. They came into fashion early in the reign of Edward I, although they are not to be seen on any English royal seal before the reign of Edward III, but they appear on the seal of that sovereign as duke of Aquitaine, in the lifetime of his father. The first mention of ailettes which has been noticed in any document occurs in the roll of articles purchased for the tournament of Wind-or, A.D. 1278, by which we learn that they were formed of leather, lined or covered with cloth called *carda*, and attached to the shoulders by laces of silk<sup>p</sup>. A pair of ailettes, garnished and fretted with pearls, occur in the inventory of the effects of Piers Gaveston taken in 1313<sup>q</sup>. They were much in fashion both in France and Flanders, as shewn by personal seals, sepulchral memorials, and illuminated manuscripts. The little "*prente*," with silver leaves and a frontal of cloth of sy, destined for the decoration of the basinet, was pro-

<sup>1</sup> Remaines, ed 1629, p. 159

<sup>m</sup> Culcestra puncta a quilt.

<sup>n</sup> Ecartelé

<sup>o</sup> It is engraved in Sandford. See also Professor Willis's paper on the Great

Seals of England, especially those of Edward III., in the fifth number of the *Archæological Journal*.

<sup>p</sup> *Archæol.*, vol. xvii. p. 302

<sup>q</sup> *Lœdera*, vol. ii. pt. i. p. 201

bably a coronal formed of metal by impression, or what is technically called *repoussé*, and this entry affords an interesting illustration of the peculiar fashion which is exhibited by the effigy of John of Eltham, who died 1334.<sup>\*</sup> His basinet is curiously ornamented with a foliated coronal, and pendant lippets around the head. It appears moreover from this inventory, that the basinet was occasionally covered with leather, and these circumstances may serve to explain the term *houison*, or *houson*,<sup>†</sup> a portion of the equipment of the headpiece, the precise nature of which has not hitherto been ascertained. Syr Gawryn is described as having worn "a lyzth vryoun over the auentyle" of his headpiece, formed of a broad silken band, embroidered and set with gems.<sup>‡</sup> In the detailed account of the judicial conflict between the Sire de Beaumanoir and Pierre Tournemine, in the year 1385, the leathern and other coverings of the basinet are minutely described,<sup>§</sup> and they appear to be represented on several monumental effigies of the fourteenth century in England, such as that of Sir John Laverick, at Ash in Kent. The haubergeon called Bohoun was possibly of Bolognese manufacture, and the sword of Sarracenic work might have been of Moorish fabrication. The description of a sword, as being of the arms of Bohun, probably implied that an escutcheon of arms was affixed to the pomel, a fashion of which sepulchral effigies afford numerous examples. The sword of state formerly preserved at Chester and now in the British Museum, is curiously decorated with armorial bearings on the pomel.

Amongst the minor objects of personal use, which appear to have belonged to Margaret de Bohun here enumerated, the 'pomme de aumbre,' or scent ball, in the composition of which ambregris probably formed a principal ingredient, may deserve notice. I am not aware that any other evidence of its use at so early a time has been noticed. We here learn also that a nutmeg was occasionally used for the like purpose, it was set in silver, decorated with stones and pearls, and was

<sup>\*</sup> See Stothard's representation of this beautiful effigy which is in Westminster Abbey.

<sup>†</sup> Probably the diminutive of *laque* a cover or case for instance the cover of a chair.

<sup>‡</sup> See Sir Frederick Madden's note on the famous passage Gawayn l. 605 p. 21.

<sup>§</sup> Dom Morice Hist. de Bret. Preuves ii. 498.

<sup>||</sup> Milan was particularly celebrated for the manufacture of armour but the work produced in other Italian states was highly esteemed. In the inventory of Louis of France (A.D. 1316) occur "Un haubert et haubergeon de Lombardie."

evidently an object rare and highly prized. Amongst the valuable effects of Henry V., according to the inventory taken A.D. 1423, are enumerated a musk-ball of gold, weighing eleven ounces, and another of silver-gilt. At a later period the pomander was very commonly worn as the pendant of a lady's girdle. a receipt for compounding it may be found in the "Treasury of Commodious Conceits," 1586<sup>7</sup>. The *perce de l'Eagle* were the stones called retites, supposed to be found in the nest of the eagle, to which various medicinal and talismanic properties were attributed, especially during child-birth.

The wooden table "painted for an altar" among the effects of Alanore de Bohun is worthy of remark: it formed a part of the moveable chapel-furniture (*capella*) which persons of rank took with them on their journeys, or used when through infirmity, the badness of roads, or some other cause valid in those days, they were prevented from attending public worship. Licenses to use such portable altars are of frequent occurrence on the older episcopal registers<sup>8</sup>. I am not cognisant of an earlier mention of coral than that which occurs in this inventory, the Paternoster of coral with gilded *gaudeez*<sup>9</sup>, which belonged to Margaret de Bohun, and the three branches of coral which Alanore possessed, are the instances to which I refer.

The library of the earl of Hereford consisted of only one secular volume, but one that was in great repute in his age, the book which the fabulous king Boetius caused to be written on all the sciences by the equally fabulous Sydrac<sup>10</sup>. The collection of books for the service of the chapel of Denney is very complete, and among other furniture there may be noticed the cloths for covering the lectern or lectron.

In conclusion I would observe, that the portions of the Inventory which are omitted, enumerate merely rings, brooches, and other articles of jewellery and plate, which, although they shew the wealth of the Bohun family, are common to similar documents as well of earlier as of later date.

#### T H' TURFR

<sup>7</sup> See Privy Purse expenses of the Princess Mary edited by Sir F. Madden. The derivation of the word pomander is noticed by Minshew and Skinner. Elyot renders *diapasma* "a sweet perfume or pomeanbre." Librarian 1542.

<sup>8</sup> They are very numerous in the registers at York.

<sup>9</sup> The larger beads. One of the same material is named in the will of Eleanor de Bohun duchess of Gloucester, in 1399.

<sup>10</sup> Printed by Verard in 1586. See also Les Manuscrits Français de la Bibliothèque du Roi, par Paulin Paris, vi p. 71. There are several MSS. of this work in the British Museum.

## WILL.

EN LE NOUN du pere et du fuiz et du seint esperit Jeo Humfrai de Bohun  
 Counte de Hereford et Dessex en bone memoire et en sanctie faz mon  
 testament en la manere qe sensuit Primes je devis malme a nostre seigneur  
 Jhesu crist qe soffri mort en la croiz pur moi et pur touz pecheours et ala  
 benuree virgine Marie sa benoite mere et a touz les seinz de Parrys et  
 moun corps a sevelir en leglise nostre tres douce dame de Waledene pres  
 du corps Elizabeth jadis ma cumpaigne Ensement je devis qe touz mes  
 dettes soient plement puez et acquitez et ce qe defaut du testament ma  
 femme je vol qil soit perfourmy en toutes choses Ensement je devis pur  
 le cariage de mon corps du lieu la ou je sui mort tauntqe al Abbeye de Wale  
 done et pur aumosnes faire et pur mon enterrement et pur la departie fure  
 a mon enterrement et pur toutes autres choses qe a ce apendent null  
 mars en chargeant mes Executeurs qe les corps de mon pere de ma mere  
 et de ma cumpaigne soient auxi honestement covertz come mon corps et qe  
 entre touz noz corps ne soit qe une herce de une course de luminaire La  
 senient je devis a mon seigneur le Roi un pot et une coupe dor les queux  
 ma femme me devisi Item a Mons Berthelme de Badle merc le noir des  
 trer qe je menai de ultremer Et pur qe mon seigneur le Roi la son merci  
 me ad graunte par ses lettres patentes la moitie des issues de toutes mes  
 terres du iour qe dieus avera fait sa volentie de moi tauntqe au plein age



a qui nous navons fait nul regard. c. li. Ensement je devis a Phelippe Wake mestresse Alianore ma fille. xx. li. et a Mahaud de Bascerville ma soer pur son mariage xl li. Item je devis a Katherine de Bokhunde mestresse Margarete ma fille. x. livres. Et a Isabel la femme Peres de Geudeford. c. s. Ensement je devis au Chapitre general des freres prechours pur messes et autres oreisons chaunter et dire pur malme. xx. li. Et au chapitre general des freres Menours pur meismes les choses xx livres. Item au chapitre des freres de saint Augustin pur meismes les choses. xx. mars. Et au chapitre general des freres Carmeux pur meismes les choses. xx. mars. Ensement je devis al Abbe et Covent de Waledene<sup>d</sup> pur messes chaunter et autres bienfaitz faire pur malme. x. li. Et au Priour et Covent de Lanthony<sup>e</sup> pres de Gloucestre pur meismes les choses faire x. livres. Item au Priour et Covent de Farleghe<sup>f</sup> pur meismes les choses x. li. Et au Priour et Covent de Breckeñ<sup>g</sup> pur meismes les choses faire x li. Et au Priour et Covent de Harle<sup>h</sup> pur meismes les choses faire x li. Et au Priour et Covent de Stonle<sup>i</sup> c. s. Et au Priour et Covent de Wirecestre pur meismes les choses faire. x. li. Ensement je devis a Huard de Soyrou mestre Humfrai mon fuiz. xx. li. Et a Robert Swan qe est ove Johan nostre fuiz et ses freres. xx. li. Item je devis a Robert de Clifton x. li. Et a Robert de la Lee. x. livres. Item a mestre Wauter mon Keu. x. li. Et a William mon fauconer. x. li. Et a Robert Brutyn. x. li. Item a Berthelet le fauconer. c. s. Et a Johan de Gynes. c. s. Ensement je devis a Richard Wrothe mon Conestable de Breckeñ<sup>g</sup>. xx. li. Et a Thomas Gobyoun mon Conestable du Plesci<sup>j</sup> xx. li. Et a Henri Herbert. x. li. Item je devis a Wauter le Seler. c. s. et a Roger le Keu c. s. et a Richard le Deen. c. s. Item je devis a Johan le Deen l. s. et a Adam de Rothingge. c. s. Item a Johan le Chundeler. l. s. et a Willym le ferour. x. li. Item je devis a Adam le ferour c. s. et a William de Weston. c. s. Item a Milles c. s. et a Thomas le Pestour c. s. Ensement je devis a Thomas de la despençe mon Chamberlein x. mars. Et a Poun mon barber. x. mars. Item a Wilhem de la Gardrobe. c. s. et a Robert mon palefreior. c. s. Item je devis a Gilbert le Poleter. c. s. et a chascun de mes garçons qe ad esté ovresques moi outre un an le jour qe dieus avera fait sa volentie de moi. xx. s. Ensement je devis qe de touz mes chevaux des meillours soient assignez pur mon enterrement. Et a toutes les choses susdites parfaure Je ai ordeiné Mestre Johan Walewayn Monsire Bertheleme Deneseud. Labbé de Waleden et Sire Johan de Waleden mes Executours Escritte a Goseford pres du Noef Chastel sur Tyne. le xj. jour D'august Lan de grace. Mil treis centz et di-noef.

<sup>d</sup> Walden in Essex.<sup>e</sup> Lanthony.<sup>f</sup> Farleigh, Wilts, a cell to Lewes priory, founded by Humphrey de Bohun the second<sup>g</sup> Brecknock or Brecon<sup>h</sup> Hurley, Berks.<sup>i</sup> Stoneley, in Huntingdonshire, near Kimbolton.<sup>j</sup> Plessey or Plashy, in Essex.

## INVENTORY

CESTE ENVENTURE tesmoigne des divers chose qe furent au Counte de Hereforde trovez en Labbye de Waledeue le Meacredy prochein apres la Anunciacion nostre dame Lan du Regne le Roi Edward suiz le Roy Edward quinzisme<sup>k</sup> et liverez par labbe de meisme le lieu a Mons Nichol de la Beche cest à savoir de ENELAS de BOHUN une Nuche dor ove ij greyns des Esmeraudes et noef perles ove une Saphir en my lieu un anel dor ove une Ameraude xij esqueles dargent xij crusers et ij bacyns dargent. De WILLIAM de BOHUN [*inter alia*] ij bacyns dargent des escuchouns dar mes Dengleterre et Wolvistir<sup>l</sup>. De UMFREY de BOHUN [*inter alia*] ij petitz bacyns dargent ove les armes Dengleterre et de Fraunce. De JONAN de BOHUN [*inter alia*] une firmaille dor ove ij I smétraudes graundes ij bacyns dargent dar mes Dengleterre et de Hoilun<sup>l</sup>. De EDWARD de BOHUN [*inter alia*] un firmaille dor ove iij Esmeraudes et ij Rubes. De MARGARETE de BOHUN [*inter alia*] j table de pces<sup>m</sup> ove une ymage dargent sizerre une coupe de Cristal ove une pee dargent suzorre j ensenser dargent j Buket dargent pur ewe beneyt j escurge ovesques dargent ij petitz cruettes dargent ij plates ove les peez dargent pur espices ij petites ymages de nostre dame de yvor j petite forcere ove folles dargent j petite table dor et enrouaille dedenz ij peire des Paternoster lun de coral lautre de Geet ove les gaudeez suzorrez j pousse de rumbre mys en ij crampouns dargent j braunche de coral ij peres de Laile j Nef dargent p r Aumoigne. De ALIANCE de BOHUN j table de fuist depeynt pur un auter une croice ove j pee dargent suzorre j ymage de nostre dame de yvor en une Tabernacle close j petite ymage de yvor de Sainte Katherine j bulet et j escurge dargent pur eawe beneyt ij cruettes et j sonet dargent et j Navette dargent pur ensens<sup>h</sup> j senser dargent sizerre j plate dargent pur espices ove le pee ove escuchouns des divers armes et ij autres plates playnes dargent pur espices j mizer blunk ove la covercle j Nuche dor taille come j escu ove une egle Saphirs Rubies perles et j Rubie pendunt en son Beek j boyste dargent enrouaille ove j anel dor ove j Rubie j petite prente ove folles dargent ove j frountele de Sive pur j bacynet ij braucles de coral j pousse muge mys en un crampoun dargent ove menues piers et perles j flour de nostre dame j petite coupe de muge ove le pee et le covercle dargent suzorre j j pet z quilliers dargent ove kockil es de la meer j petite Tablette ove une Crucifixe et une Mariote de nostre dame enrouaille ij brocles dargent pur mailtel en un petite cas de yvoir j pigne dor et j myrour dargent ove j brocle dargent en un cas et j neyre boiste lerneisé dor j peyre des Paternoster de Aumbre et j autre dargent et ij aymaux et j forcer de yvoir li dargent.

Pur le Counte de Hereford [*inter alia*] la grande Coroune ove Rubes Esmeraudes et perles et sur la creste Rubies et Saphirs la quelle la Reigne sa mere<sup>n</sup> devisa a la Countesse de Hereford

<sup>k</sup> A D 1322  
<sup>l</sup> See in orig

<sup>m</sup> A pax — *osculatorium*  
<sup>n</sup> Al anore of Castile

Ces sunt les choses qe le dit Abbe ad resceu de Johan de Tosseburn cest  
 a savoir xvij tapites et Banquers de vert poudreez des cygnes et j Hauber-  
 joun qe est apele Bohoun et j peire des pltes couvertes de vert velvet ij  
 Gipeaux ij cotes darmes le Counte iij peire de alettes des armes le  
 Counte de Hereford j drap dor pur un lit \*\*\* j petite couverture de  
 Seye pur une berse des enfiauntz iij espeies lun des armes le dit Counte  
 l'autre de Saint George et le tierce Sarziney le quarte de Guerre j quin-  
 tepoint de Hoylaund et j de blaunk cendal et j pte de Rouge velvet et de  
 penne de Prun<sup>p</sup> j autre quartele des armes Dengleterre et de Hereford  
 \* \* \* \* j livre qe est apele Sydrak ij bacynettes lun covert de cuir  
 l'autre bouru ij coverchefs pur chief de lit furreez de meneveir lun de  
 drap de Tarce l'autre broude, \* \* \* \* j tapites de Inde j peire de Huses  
 de Cordewan botofeez j corset de fer j couverture pur j cheval des armes  
 de Hereford j summer bay<sup>a</sup>

Estre ceo furent trevez en un cofre de la Chapele de Deneye les choses  
 ensuauntz cest a savoir

ij Messals j legende ij antefimers<sup>r</sup> j porthors<sup>s</sup> j sautier glos<sup>e</sup> en ij  
 volumes ij greicles j manuel j epistolarie ij tropiers j Sautier ovesques  
 j ympner le canoun de la messe per sei \* \* \* \* j corporaux ovesque les  
 cas \* \* \* \* iij chapes de quer \* \* \* j draps pur lettroun \* \* \* j petit  
 cofyn ove reliques j bourse ove chartres j vessel de latoun enaumaille  
 j boiste d'argent dorre j piper

En tesmoignaunce des queux choses liveries &c les avantditz Abbe et  
 Sire Nichol de la Beche à lune et l'autre endenture unt mys leurs seaux

The seal of Sir Nicholas de la Beche, in tolerable preserva-  
 tion, is still pendant to the indenture, &c.

<sup>a</sup> An early mention of this device

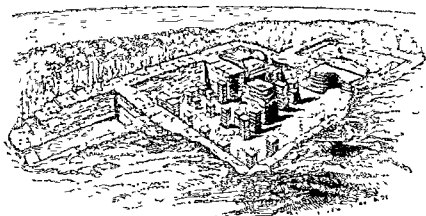
<sup>p</sup> Peacock's feathers.

<sup>a</sup> A bay pack or sumpter horse

<sup>r</sup> Antiphonars.

<sup>s</sup> Portiforium breviary

## NOTICE OF A ROMAN VILLA RECENTLY DISCOVERED AT WHEATLEY, NEAR OXFORD.

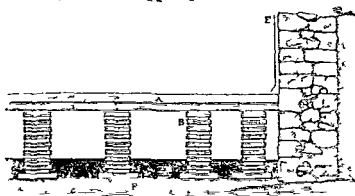


General View.

INDICATIONS of a Roman villa having been recently discovered in a field called Castle-hill, between Wheatley and Cuddesden, near Oxford, Dr. Bromet proceeded thither on the 31st of October, accompanied by Mr. J. H. Parker and Mr. W. Sanders, (master of the Wheatley National School,) with Mr. Orlando Jewitt as their draughtsman, and some labourers belonging to Mr. Orpwood, tenant of the field, who had laudably interested himself in saving from destruction those parts of it most worthy of preservation.

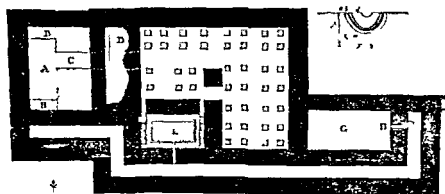
Having first laid bare some rough walling 2 ft. thick, which enclosed a quadrangular space measuring internally 14 ft. by 12, they by careful digging exposed the inner face of the western wall, where, at a depth of 2 ft. from the surface, they arrived at an ovolo base moulding, and a plaster floor  $2\frac{1}{2}$  to 3 in. thick, composed of lime, sand, and broken brick. It was situated over the entrance to a furnace from the pre-furnium described hereafter. On clearing away the earth in the north-east angle, they found that this plaster floor had been laid on solid flat tiles 2 ft. square by  $2\frac{1}{2}$  in. thick, the whole being supported by uniform and regularly disposed pillars, about 1 ft. 10 in. high, built up of flat tiles 7 in. square by  $\frac{1}{4}$  thick. set in beds of mortar  $\frac{3}{4}$  of an inch thick—the lowest or plinth tiles being about 11 in. square, and laid on a natural

bed of yellow sand. These pillars were distant from each other about 16 or 18 inches, but the upper portions of the interstices were filled with earth, and the lower part with a stratum about 6 inches thick of soot and ashes lying on the sand bed before mentioned, under which they feared to dig lest they might injure the stability of the pillars. Here and there among the earth between these pillars (earth which had probably been laid there soon after the demolition of the villa) were found fragments of coarse pottery, and pieces of stucco painted red, yellow, green and black but not sufficiently large to shew their patterns. The greater number of the lines on the stucco are straight, the others are curved and waved.



Section of Hypocaust.

A Pillars of stone B Floor of tiles and mortar C Passage for smoke D Soot and ashes E Stucco F Sand



Plan of the Hypocaust

A Prefurnace B Paved stone Beds C Entrance to the Furnace D Remains of a Column or Pillar E Lateral Passage F Drawing of the water G Large Drain for carrying off the water

H Solder (one) D and H are white, large mortar I Outer Draining Trench J Inner Draining Trench of floor, y than the pots to wash the ware in an open space K Fine red mortar in which is a passage for the water

The fire place which was used for heating this hypocaust is an opening from the *prefurnum* through the western wall, about 3 ft high, built of brick and covered with large 2 ft square tiles like those before noticed, placed on different levels, the highest being outermost. Under this cover were found coarse ashes and many bits of charred wood.

Adjoining to the south eastern part of the *calidarium* (the chamber above the hypocaust), but lower than its floor, is a rectangular enclosure 8 ft by 4 which was no doubt a bath, its waste water gutter still remaining in the eastern wall. This gutter was formed of two concave tiles one within the other, set firmly in cement so as to render it efficient.

About 116 ft further north\* they uncovered the south western angle of another portion of the villa, but nothing was found there except a few fragments of fine pottery, and the foundations of other walls.

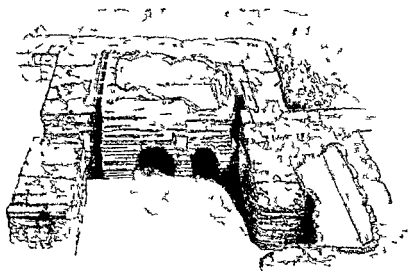
Several tiles of various forms were likewise found, though few were sufficiently *in situ* to shew what their destination had been. Those of concave form are probably remains of a roof and a few blackened with smoke are portions of wall flues. Some of these and other flat tiles have on one side (as if drawn with a comb like instrument) various patterns scrawled in straight and curved lines intersecting one another, these lines though not inelegant were probably intended to make the mortar more adhesive to them. Remains of instruments and nails of iron and several bones of oxen deer sheep, and hogs, were also found with the shells of common garden snails, *helix aspersa* which were probably eaten, like the *helix pomatia*, and oyster shells like those found at many Roman stations in the centre of England, e g, in a Roman camp near Northampton, and a Roman station at Aldworth, near Wallingford.

The excavations were continued by the Bishop of Oxford with Dr Buckland and Mr Parker, on a subsequent day when a cistern or boiler (measuring 4½ ft by 2½) was found over the south west angle of the hypocaust. This boiler or cistern had the lower part of its floor and some height of the sides perfect with the same moulding at the angle

\* In the space between the hypocaust and another room a new one discovered 29 ft north of the other stratum of "sooty mat" was found at the same depth as in the

hypocaust resting upon the natural sand below whence we infer that the villa was destroyed by fire.

as the one first discovered. It was lined inside with fine stucco or plaster,  $1\frac{1}{2}$  in thick, and outside this were 2 inches of mortar. It rested on large tiles like those before mentioned, supported by pillars of smaller tiles similar to those before described, but not at such regular intervals. Further heat from the furnace was communicated to this boiler by rows of vertical flue-tiles or pipes, behind the stucco of its sides, these are quadrangular, and measure 8 in by  $3\frac{1}{2}$ , they are smooth and blackened with soot in the inside, but scored on the outside to make them adhere to the mortar. Many of these are entire, and remain *in situ*. On the south side a leaden pipe, quite perfect, passes from the bottom of this cistern through the outer wall. This pipe probably conducted the hot water to the bath at the



Cistern for heating water with the Fireplace and Flues

east end of the caldarium. The boiler had its stucco lining more perfect than the bath at the south east end of the hypocaust.

Dr Buckland having applied to T Grove, Esq., of Ferns, near Shaftesbury, the proprietor of the land, for permission to preserve these interesting remains, which are within an hour's walk of Oxford, this gentleman immediately authorized him to do

whatever he thought proper for their protection and they are already covered by a building adequate to guard them for a century

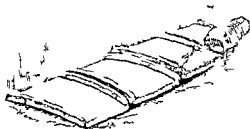


Fig. 1. T. v. u. u. u.

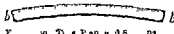
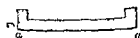
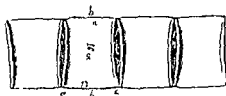


Fig. 2. T. v. u. u. u. u.

Under the foundation of a narrow wall at a few feet distant from a larger wall was a layer of dovetail shaped tiles in length 16 in., and 13 in wide at the larger and 11 in at the smaller extremity, with a flange or raised margin on each side about 1 in high and 1 in broad. They were laid on the natural bed of sand, with their broad and narrow ends alternating in a continuous line and placed transversely under the thickness of the wall. Their edges were bedded in coarse mortar, containing narrow stones set edge wise and upon their surface were small stones and mortar forming the foundation of a narrow wall.

Dr Buckland found similar flanged tiles used for the same purpose in the Roman villa at Preston near Weymouth described by him in the proceedings of the Ashmolean Society Nov 1844, but these were laid on a natural bed of clay, and their sides were parallel not dovetailed and instead of being set transversely to the line of the wall, the flanged sides of the tiles were placed parallel to it so that when it was first discovered the workmen exclaimed they had found a fossil railway. In both these cases the use of the marginal flanges was probably to retain the mortar from being squeezed out while wet, and to save materials.

No sufficient indications of the general plan of the Whentley villa have yet been found but the bath and hypocaust shew it to have been a luxurious mansion which was probably burnt on the retreat of the Romans and the areas between the walls more or less overcast with rubbish and this rubbish subsequently strewed over with earth for cultivation. The nearness to the surface of some foundations of the walls



caused them to be laid bare by the plough, and indicated to the farmer, Mr. Orpwood, a cheaper store of draining stones than he could dig from the contiguous quarries. In conformity with the desire of Mr. Grove, the proprietor, nothing more will be removed that is worthy of preservation.

Among the fragments of pottery and tiles, Dr. Buckland recognised several pieces of black cellular lava, containing in some of its cells small crystals of the blue mineral *Hauine*: these must have come from the mill-stone quarries in the lava of Nieder-Mynich, five miles west of the Rhine, near Andernach, from which large mill-stones are now sent to England and all parts of the world, and from whence also the Romans might have brought their mill-stones (probably hand-mills), to the villa at Wheatley. The fragments yet found are less than 6 in. in diameter, and one of them has a flat worn surface on one side. Among the loose stones Dr. Buckland has also found, and deposited, with the fragments of mill-stone, in the Oxford Museum, a fragment of a grind-stone, which the curve on its margin shews to have been about 3 in. thick and nearly 3 ft. in diameter, and which is made not like our modern grind-stones, of sand-stone grit from the coal formation at Newcastle, but of red grit from the new red sand-stone. Whether the Romans got this stone from the red rocks on the Rhine near Heidelberg, or from the red sand-stone of Staffordshire, is uncertain. This curious fragment of a broken grind-stone appears to have been applied to a further secondary service as a whet-stone, by which both its sides have been so deeply worn that two-thirds of its thickness in its primary state of grind-stone, have been rubbed away. This economical use of the fragments of a broken grind-stone, shews that stones fit for whet-stones and grind-stones, as well as mill-stones, were costly articles, which then, as now, were only to be obtained in regions far distant from Oxfordshire<sup>b</sup>.

This villa, which may be called the Wheatley villa, is situated on the south-eastern slope of an eminence about three furlongs from the river Thame, and about ten from the Roman road between Aelia Castra (Bicester), and Dorocina (Dorchester); and seems to have been an edifice of considerable extent

<sup>b</sup> Similar grind stones and whet-stones have not been duly noticed among the remains of other Roman villas, but they will

probably be recognised in many of them as soon as antiquaries shall justly appreciate the value of Mineralogy and Geology

The most remarkable fragments discovered have been collected by Mr Sanders, and arranged in the National School House at Wheatley. The coins found are as follows —

MAXIMIANVS NOB CAES Head of Maximianus to the right, laureate, armour on shoulders

— GENIO POPVLI ROMANI Figure, to the left, in right hand cornucopia, and in the left a patera. (2nd brass)

SALONINA AVG Bust of Salonina, to right on crescent

— FVDCITIA Female seated to left (3rd brass)

IMP CONSTANTINVS AVG Head of Constantine helmeted, to left, in the right hand a hand spear resting on his left shoulder

— VICTORIA Two victories supporting a shield, on which VII is inscribed (3rd brass)

D N GRATIANVS AVG NOB Head of Gratianus, to right, diademed

— GLORIA EX Imperor standing, to left, in his right hand a spear surmounted by a Christian monogram, at his side a shield, below, TIC (3rd brass)

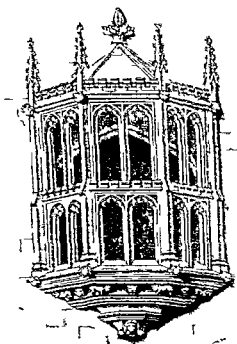
Another coin was discovered, which is illegible, but appears to be of the period of Constantine, also a large brass coin, which had been hammered into a shapeless mass W B



Gen. al Plan by Mr Sanders showing the remains at present discovered

a The Foundation Tiles

## THORNTON ABBEY, LINCOLNSHIRE



Ch. 1. below in Ch. 2. = circa 1139.

In that essentially church building age the twelfth century, William le Gros, earl of Albemarle and lord of Holderness grandson of Odo, earl of Champagne one of the followers of the Conqueror, was distinguished among the Anglo Norman barons for his liberality towards the religious orders. Besides the house of Albemarle in Normandy, three stately foundations in England—the Cistercian abbey of Vaudey, or de Valle Dei, at Edenham in Lincolnshire, and of Meux in Yorkshire; and the Augustinian monastery of Thornton upon Humber, acknowledged him as their founder. He died in 1180, and is recorded by the grateful chronicler of Thornton as “an eminent founder of monasteries.”

Thornton abbey was the first in point of date of his establishments in England. It was founded on the feast of St Hilary A.D. 1139, the fourth year of King Stephen

\* = *Præclarus comes et eximius monasteriorum fundator*

MS Tanner No 166

B M Bod.

In the following year and on the same feast of St Hilary which fell on a Sunday, Walthof<sup>b</sup> a kinsman of William le Gros and prior of Kirkham in Yorkshire went to Thornton taking with him twelve canons of Kirkham whom he established in the new monastery, constituting one of them named Richard the first prior. He was afterwards made abbot by a bull of Pope Lucernus the Third.

It seems probable that at this early period and for many subsequent years the buildings were merely of a temporary nature. We learn from the chronological history of the abbey, a valuable manuscript to which reference will be made here after that the stone for the great altar was purchased in 1262, in which year the dormitory was roofed. In 1263 the foundations of the body of the church were laid, and it was still building in 1282 when the chapter house was begun. The choir of the church appears to have been covered in by the year 1315 when certain payments were made for painting the roof and the chapter house which was commenced in 1282 was paved in 1308. In the year 1323 a new cloister and kitchen were built. The former was roofed in 1325 in which year we find an entry of payments for the foundations of the columns of the church possibly of the nave. The presbytery in the choir was built between 1443 and 1473.

Thus it appears that the church alone was in progress during a period of nearly two centuries and perhaps no better materials are extant for illustrating the gradual advance of a great monastic edifice than those collected by the curious but nameless monk of Thornton who in the early part of the sixteenth century when the abbey was yet flourishing and all its muniments were in existence applied himself to collect the names of the masters of the fabric and to discover the dates of the several parts of the building.

After increasing in wealth and power under a succession of twenty three abbots during a period of 402 years the community of Thornton was suppressed<sup>d</sup> in 1541 and a portion of its revenues applied to the endowment of a college consisting of a dean and prebendaries dedicated to the Holy

<sup>b</sup> Walthofus his name does not occur among the priors of Kirkham in the last edition of Dugdale's Monasticon.

Fundamentum ecclesie in corporibus.

<sup>d</sup> At the Dissolution it consisted of six monks with the following officers—a

larderer and potager a master cook with three boys a cow herd and two boys two svin herds a carter and poulterer three gardeners and the reeve a cure of heresies the sub cellarer a boy a messenger and a keeper of lullies or wifwyl.

Trinity. This establishment lingered till the accession of Edward the Sixth, when it shared the fate of the abbey.

A curious discovery was made more than a century ago during some excavations near the chapter-house. It was first mentioned by Stukeley\*, who visited the ruins in 1722; he says, "that upon taking down an old wall there, they found a man with a candlestick, table, and book, who was supposed to have been immured." Tradition has always asserted that it was an abbot who suffered this punishment, and it may be worth while to inquire how far popular belief is in this case correct. Two of the abbots of Thornton were persons of doubtful reputation. Thomas Gretham, the fourteenth abbot, was deposed in 1393. The author of the MS. history gave him so bad a character, that a possessor of the work in the last century tore out a leaf containing the account of his abbacy "to prevent," says Tanner, in a note to the volume, "scandal to the Church;" thus in the absence of this leaf we are compelled to rely upon the next suspicious entry in the book. Speaking of Walter Multon, eighteenth abbot, the writer says, under the year 1413, "he died, but in what manner or by what death I know not. He hath no obit, as the other abbots have, and the place of his burial hath not been found." It is almost impossible to doubt that this significant passage has allusion to the fate of Walter Multon, who expiated his unrecorded offences by suffering that dire punishment, which we have reason to believe the secret and irresponsible monastic tribunals of the middle ages, occasionally inflicted upon their erring brethren†.

The only part of the buildings of this abbey which remains at all in a perfect state is the entrance gatehouse. This is one of the finest existing in any part of England, and presents some remarkable features. It is of the Perpendicular style, and was built soon after the sixth year of Richard the Second, A D 1382, the date of the license to crenellate it. Many of its details are extremely beautiful. The approach on the exterior is over a bridge across the moat, protected on both sides by massive brick walls, with an arcade of pointed arches on the inside, supporting a wall or alure behind a parapet, and a dwarf

\* Itinerarium Curiosum.

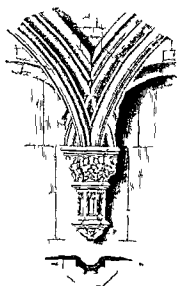
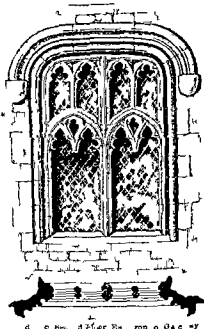
† The skeleton of a man thus immured was found some years ago at Coldingham

abbey. Another instance was recently discovered at Temple-Bruer, in Lincolnshire.

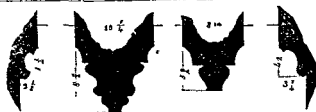
round tower at the end of each adapted for defence, and are of a later character than the gatehouse itself, perhaps as late as Henry VIII but there is the groove of a portcullis in the jambs of the outer gateway *a*, as if it had always been intended for defence, the disturbed state of the country or the dread of invasion, it being near the mouth of the Humber, probably rendered the additional outworks necessary at a subsequent period.

The gatehouse itself is built chiefly of brick, cased with stone, the outer face or west front, is partly of brick, with stone dressings the design being very rich and elegant the entrance gateway is ornamented with three shafts in each of the jambs its pointed arch is richly moulded with flowers in one of the hollow mouldings over this is a segmental arch with hanging foliations the side arches are partly concealed by later brickwork but do not appear to have ever been open.

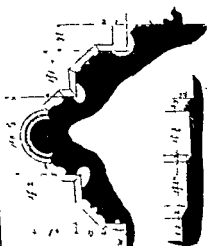
This west front of the gatehouse is divided by four octagonal turrets into three compartments in the centre are three elegant niches, with the figures remaining in them and rich canopies in each of the side compartments is a similar niche, one of which also retains a figure. The archway is groined and has finely sculptured bosses and moulded ribs springing from good corbels panelled in the lower part. The upper part ornamented with foliage like the capital of a pillar. The



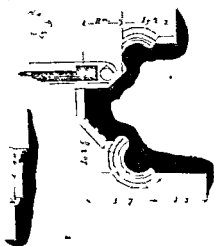
on show & in endo Phb. w. n.  
G. a. b. n. v. n. Archway



Detail of Grouse of Gablehouse



Jamb of the West Window



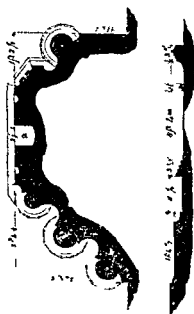
Jamb of Archway in which the Doors are hung  
Architrave the same



Jamb of the North Window



Jamb of the West Window



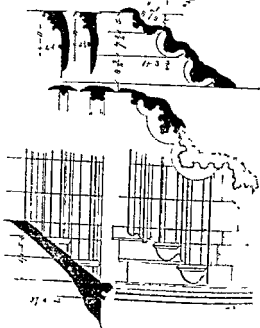
Jamb of the North Window

manner in which the mouldings of the ribs are made to intersect each other at their springing is very clever and interesting. The whole of the mouldings of this gateway are remarkably bold and good *early* Perpendicular, built soon after 1382.

The east front or inner face of the gatehouse has also four octangular turrets, but is of plainer character than the outer face. Over the gateway is a very elegant oriel window of bold projection, springing from a corbel, with a stone roof, and pinnacles at the angles; the lights are divided by transoms: over this is another window of four lights with a flat arch. The turrets have all lost their original terminations, and it is difficult now to say in what manner they were finished, but probably by a battlement, as Mr. Mackenzie has conjectured.

The room over the gateway, lighted by the oriel window, is of considerable size; it is approached by a winding stair in one of the turrets, the top of which has a very good groined vault, with foliated ribs of singular but elegant design. From its large size, and the buildings attached to it on either side, it appears probable that this gatehouse was the residence of the abbot.

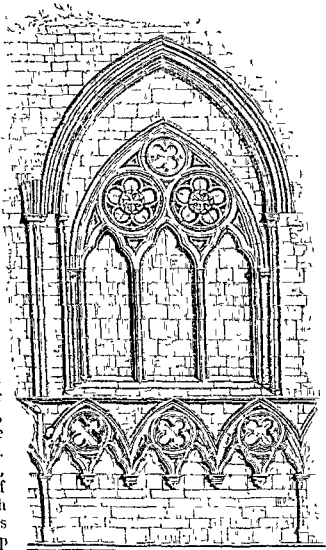
Some of the other domestic buildings of the abbey remain in a more or less ruinous state, they are of the thirteenth century, and retain their groined vaults with arch ribs only, which spring from the walls without shafts or capitals, or even moulded impost, the arch merely dying into the wall. The keys of these vaults are ornamented with bold and good Early English bosses, the sculpture of which is very free and characteristic.



Tr. of W. of W. of Chapter house A.D. 1243



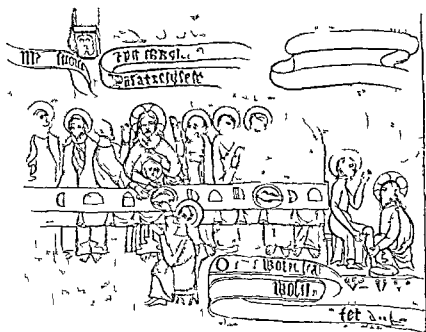
Of the chapter-house two sides are tolerably perfect, ornamented with paneling, in imitation of a window of three lights, with foliated circles in the head, and an arcade under it, the whole of very good Early English work, beautifully moulded, the date of it being, as already stated, circa 1282, early in the reign of Edward the First. Some small portions of the church remain, and belong to nearly the same period. One aisle of a transept has its vault and arcades on each side of very singular Early English work, with corbels in the place of capitals. There is one window, or rather panel, of three divisions, with three foliated circles in the head, filled up with a sort of fleur-de-lis; under this is an Early English piscina.



Elevation of North east Bay of Chapter House circa 1282

The mouldings of this work are very good, as will be seen by their sections on the opposite page. They are Early English, but late in the style, approaching to the Decorated. A comparison of these remains, with the choir of Merton college chapel, Oxford, described at p. 137 of this volume, and there shewn to have been built at the same period, will go far to prove that in the beginning of the reign of Edward the First

DECORATIONS IN DISTEMPER IN STANTON  
HARCOURT CHURCH, OXFORDSHIRE



### The Law 3 Type

The Value of the Dice is 100.

THE repairs lately in progress in the church of Stanton Harcourt, Oxfordshire, brought to light numerous pictorial decorations in distemper, which have unfortunately been already destroyed, as well by being chipped away to get a firm face for the new plaster, as by being actually replastered. I propose to give a brief description of the most remarkable parts.

The lower division of the walls was adorned with a very elegant design of diamond panelling. The intersecting lines, which gave the diamond shape, were enriched with two red cords intertwined, and at the points of intersection with an expanded flower. Within the diamond panels was a white foliated pattern, and on that an elegant device, which had much the appearance of a pine apple. No single panel was quite perfect, but I collected the design from different panels as well as I could. I judge from the mode in which the

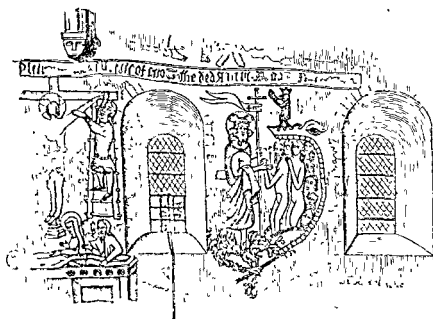
pine apple was laid over the white design that the whole was done by stencilling

There appear to have been three series of decorations the lower just described the middle which I shall now proceed to notice, and an upper of which nothing remained but the feet of many persons. Scrolls were carried along the walls charged with inscriptions the first letter of each sentence being rubricated the rest black. These seem to have continued the history, and the names *Cryst* and *Pylat* were distinguishable

The designs appear to have embraced the chief events of our Lord's Passion and the earliest of the series was *The Washing of the Disciples Feet*. This was at the western end of the south wall of the nave. Our Lord is represented kneeling habited in a white cope and a red under garment. St Peter, with one hand raised as if in the act of expostulating for this act of humiliation in his Master

On the same side was *The Last Supper*. Our Lord occupying the centre of the table sits in an erect posture. This was the conventional mode in which the old painters and sculptors represented the posture at the Last of the Passover. But the Jews contrary to their ordinary practice of sitting erect at their meals were obliged as a sign of their freedom, to recline at every Passover after the one immediately preceding their deliverance from the bondage of Egypt. This reclining posture at the Last Supper is expressed in the words lying on His breast which painters interpreted literally, and depicted St John as really on our Lord's breast and not according to the classical interpretation as reclining on His right side when St John rested on his left elbow, had his head thrown back near the breast of our Lord who would be reclining in a similar manner. St John presents a very youthful appearance and has his hands crossed. St Peter has a bald head the other disciples are in the vigour of manhood with full hair and beards. St Peter occupies the place next our Lord on His left the other Apostles are arranged on either side one on the right having been removed to make way for an admonitory text inscribed at a later period. Judas Iscariot sits in the front of the table before our Lord separated from the rest of the twelve and is extending his hand to receive the sop which is in our Lord's

hand. On the table are two dishes, with a fish on each, and figures in the shape of beehives, which are probably intended for loaves and broken loaves of bread.



The Descent from the Cross  
and Entombment

The Descent from the Cross

On the north wall was *The Descent from the Cross*. A soldier is on a ladder removing our Lord, and on the other side are the feet as it were of another person in a similar position. The costume resembles the dress of the end of the fourteenth or beginning of the fifteenth century. From the left hand of our Lord (the only one remaining) great gouts of blood are diffused over the arm. There is no wound in the left breast; a nail passes through each foot, the feet not being crossed.

Beneath the Descent from the Cross is *The Entombment*. A coffin-shaped sepulchre receives our Lord's body, of which the hands are crossed. As in the other painting the wound is represented in the *right* breast, which seems to have been the early and most general mode of expressing it. Of the three figures engaged in entombing the body, the two next the feet are males, one of whom has a vessel in his hand with a serrated or rather embattled edge; the third figure is a female saint, probably one of the Maries, but there are no distinctive emblems.

Between the two north windows was *The Descent into Hell*. Our Lord, holding a cross with banner attached, preaches to "the spirits in prison," who are standing in the jaws of death. He tramples on a monster, whose head is bent down to the ground, with one paw chained and the other holding a triple hook. One of the pieces of sculpture in the choir of Mont St Michel has a little demon in a similar position to the one winding a horn above the open jaw.

The accompanying sketches, by Mr. Philip De la Motte, will convey a more accurate notion of these decorations than my words. The drawings are defective only in one point, in not giving the colours.

It is much to be regretted that these interesting specimens of mediæval art were not spared from destruction, that when others are laid bare we might come to satisfactory conclusions as to the mode in which churches were decorated, and our fathers instructed when books were scarce and learning almost confined to the cloister and the palace. Several churches in Oxfordshire were similarly enriched, of which considerable portions remain at Cassington, and the colours are seen through the whitewash at Cudde-den, Great Milton, and Dorchester.

WM. DYKE.

## ON THE TORC OF THE CELTS.

IN investigating the history of our Celtic ancestors, we can place but little reliance on the traditions which have descended to us respecting them, traditions enveloped in doubt, which mere philological inquiry cannot satisfactorily resolve, and in the absence of better evidence, their remains are the chief tests of their social condition, and the place to which they are entitled among the past races of mankind. Thus the question arises, whether the art-remains of the Celts are sufficient to enable us to fix the position which that people occupied in the scale of nations?

It should always be borne in mind, that there is an art-history co-existent with the traditional or written history of every country, and that there is a relation subtle and philosophical, but not less certain, between all the products

of the mind of man. Thus the same extended observation, careful comparison, and due reflection, which enable the anatomist to pronounce upon the structure of an extinct animal from the inspection of a single bone, may lead the archæologist to the mental reproduction of a departed race from scattered and apparently insignificant remains. These considerations have induced me to attempt in the present paper, a classification and description of the chief remains of Celtic art, the Torques and its varieties. It is unnecessary to preface the result of my inquiries by a discussion of that much vexed question, viz. the descent of the Celtic races. It cannot be doubted that the origin of the Celts is to be sought among those eastern hordes, which from the earliest periods were naturally pressing on towards the west, and having at length surmounted the natural mountain-barriers of Asia, spread themselves laterally southwards on its rich and fertile plains; whence they were gradually driven still more to the west by the pressure of the swarms behind them. The Celts exhibit at an early period decided traces in their language, customs, and such simple arts as they exercised, of an Indo-Germanic descent. With these remarks I shall proceed to the subject I propose to treat of.

*The torques.* The Latin word *torques* has been applied in a very extended sense to the various necklaces or collars for the neck, found in Britain, and other countries inhabited by the Celtic tribes. This word has been supposed to be derived from the Welch or Irish *torc*, which has the same signification, but the converse is equally plausible, that this was derived from the Latin. It bears great analogy to the Anglo-Saxon word to twist, and is agreed by all writers to have alluded to the twisted form of the ornament. The earlier Greek authors<sup>d</sup> when employing the term, and the later when translating from the Latin, use the word *στρέπτον*<sup>e</sup>, that which is twisted, proofs if any were wanted, that its shape was twisted when they first became acquainted with it.

The first people who appear from their monuments to have used this twisted gold ornament for the neck are the Per-

sians\*, among whom we find it both in literature and in art, and there is the negative evidence of no monument anterior to them representing this decoration. Several of these torques were deposited in the tomb of Cyrus<sup>b</sup>, and they were bestowed by his successors as presents<sup>c</sup>, or as marks of honour<sup>d</sup>, and indeed were not allowed to be worn except by express permission of the king. This personal ornament may have been adopted by the Persians from their predecessors in Central Asia, the Assyrians, but it is not derivable from the Egyptians. On the staircase of Persepolis<sup>e</sup>, the torques represented as a thick circle of twisted gold, with a break in the centre, and the ends terminating in the heads of snakes, is borne in tribute, or as an offering, to Darius I.



Persian bearing Torque

The Greeks, both from their literature and art, appear never to have used the torques, but it was considered a necessary part of the attire of oriental personages, and is found on the neck of Darius and his officers at the battle of Arbela, as represented in the Mosaic of Pompeii<sup>m</sup>, and the Phrygian Atys, Anchises<sup>n</sup>, and other Asiatics<sup>o</sup> wear it. In all these instances it retains its funicular or twisted type. The torque is frequently mentioned by, and was more familiar to the Romans. L. SICIPIUS DENTATUS is stated about B.C. 386 to have had one hundred and eighty three borne before him in his



Head of Persian with the Torque

\* Josephus x. c. 12 mentions Abimelech promising a *επεταριον* but we should recollect the application of the same word Septuag. Gen. xli. 42 to the collar worn by Joseph decidedly not a torque. Cf. Sir G. Wilkinson *Manners and Customs of Egypt*, Ser. II vol. iii Pl. 80.

<sup>b</sup> Arrian *Exp. Alex.* VIII.

<sup>c</sup> Aelian, I. 22. Plut. vit. Artax. Curt.

11. 22.

<sup>d</sup> Joseph. loc. cit. Xenoph. *Cyropæd.* l. 1. Nepos vit. Datamias, c. 5.

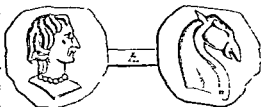
<sup>e</sup> Kerr Porter's *Travels* I pl. xxxiv sq.

<sup>m</sup> Musée Borbonico vol. pl. 31.

<sup>n</sup> Millingen *Ant. Used. Mon.* Pl. xii.

<sup>o</sup> Virgil *Æneid.* Ovid *Met.* v. f. 11.

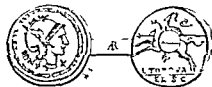
triumphs<sup>2</sup>. Its first appearance in Italian art is upon the *As* of Ariminum, out of which town the Galli Senones chased the Etruscans B.C. 376, and established themselves in the locality. One hundred and six years afterwards the Romans sent a



As of Ariminum

colony to this city<sup>3</sup>, for the Senones joined the great league of Central Italy against Rome, and were defeated at the battle of Sentium B.C. 295. The torques is here also of funicular type, placed round the neck of the moustached Gaulish hero, whose head forms the obverse of the *As* grave of this town, and as the monetary issue probably took place soon after the occupation of the Gauls, as stated by Lenormant, we have here the actual torques of the fourth century before our æra<sup>4</sup>. It is as will be seen funicular, but it is not evident either from the plates of Tessieri, or from the specimens I have examined, how it was attached, as it does not appear open in front. In B.C. 361, on the march of the Gauls to the Anio, T. Manlius Torquatus took as the spoil of the Gaul he had killed in single combat, the gold torques which adorned the neck of his prostrate enemy<sup>5</sup>.

This torques is represented placed on the obverse of a denarius of the Manlia family struck by L. Torquatus A.V.C. 691-707, and is funicular, terminating in bulbs at the ends. The torques was always retained as the badge of the Manlia family, it occurs on the denarii of D. Silanus, possibly the consul A.V.C. 675; he was a descendant of D. Junius Silanus who was disinherited by Manlius Torquatus<sup>6</sup>, and subsequently adopted into the Julian family. Also on the denarius of L. Sylla, minted



Denarius of the Manlia family





Engraving of M. Corbus

Under Tiberius, Rufus Helvius a common soldier, was presented by his commander, L Apronius, with torques and *hista* for saving the life of a citizen, and Tiberius sent him besides the civic crown<sup>a</sup>. C J Serrætor, in the same reign, is presented with the larger torques, for services in the Dalmatian war<sup>b</sup>.

Under Nero the usage is mentioned as confirmed for the general to bestow torques upon deserving soldiers<sup>c</sup>. They are mentioned in the entry of the German legionaries into Rome<sup>d</sup>. Vespasian gave several torques, armlets, and horse trappings, to L Lepidius, and Annæus Proculus<sup>e</sup>, and Q Albius, in the Parthian war<sup>f</sup>, and Cuius Numisius a Roman horseman, received a torque and armlet from Titus. Quintus Albius, a trumpeter of the Illyrian cohort obtained the same for services in the Parthian war from Trajan. M Iacinius Mucianus was similarly rewarded by the same emperor, for his valour in the Dacian war<sup>g</sup>. C Arrius Cornelius Clemens was presented with torques and armlet by Hadrian in the Dacian war<sup>h</sup>, and the soldiers engaged in the war in Britain<sup>i</sup> were generally rewarded with the torques, armlets,

<sup>a</sup> Tac. l. Annal. i. c. 21<sup>b</sup> Cr. ter. p. xevi<sup>c</sup> Seneca, de Benef. c. 5<sup>d</sup> Tac. l. Hist. l. i. c. 51<sup>e</sup> Gruter. u. xvi. 4<sup>f</sup> Smet. s. fo. lxxvii. b<sup>g</sup> Gruter. ccccxlvi. also Quintil. l. b. vi. 4<sup>h</sup> Ibid. also S. l. Ital. l. b. xv. at l. s. epoch<sup>i</sup> S. net. us. fo. 1<sup>k</sup> Schæffer. loc. cit. p. 30

horse-trappings, and fibulae<sup>1</sup>. Under the decadence of the empire, the torques was given by the Roman commanders, and many who subsequently obtained the purple had been thus decorated when in the military ranks, as Maximin by Severus<sup>m</sup>, Claudius II, or Gothicus, by Valerian<sup>n</sup>, who gave him a torques of a pound weight<sup>o</sup>, and Probus<sup>p</sup>.

At the proclamation of Julian by the soldiery at Paris, A.C. 300, Maurus, one of the legion of Petulantes, probably a Celtic levy, "abstractum sibi torquem quo ut draconarius utebatur capiti Juliani imposuit<sup>q</sup>." The draconarius, or dragon bearer, was an officer of a cohort of a later period; and on the column of Trajan, the Dacians (not the Romans) carry this standard. Hence it is probable that among the barbarian troops of the empire the officers retained their national marks of distinction, and as the troops of Rome became almost entirely levies from the Celtic and German youth, it is not extraordinary to find that under Theodosius, the torques was a part of the military dress of the tribune<sup>r</sup>. In A.D. 380 Vegetius mentions the two orders of torques, as duplares and simplares<sup>s</sup> and Ambrose, A.D. 390, alludes to the same decoration<sup>t</sup>. But as late as Arcadius it does not appear to have been an ordinary decoration<sup>u</sup>, while the manner in which Agathias describes the Medes under Justinian, shews that it was not an usual ornament in the Roman empire<sup>v</sup> in the middle of the sixth century, and in the eleventh it seems obsolete among the Romans.

The torc is occasionally mentioned, according to Dr. Pugh<sup>z</sup>, in Welch literature, as in the expressions *lynnu torc*, to draw a torques, or contend for the mastery, "*eurdorçogean*," or those wearing the golden torques, are much praised by the bards of the Cymwry. Aneurin, the author of Gododin, a poem on the battle fought against Iddra, at Cattath, in the sixth century, states that he was one of the three out of three hundred and sixty-three wearing them, who escaped that

<sup>1</sup> Paus. ii. 89

<sup>m</sup> Capitolinus, vita Maximin

<sup>n</sup> Pollio

<sup>o</sup> Pollio, vit. Claudii, apud Hist. Aug. Scriptores

<sup>p</sup> Vopisc. vit. Prob.

<sup>q</sup> Ammian. Marcellin. xx. 4. cf. Paulus Diaconus lib. xi.

<sup>r</sup> Prudent. de Peristephan. cf. Europal. off. Const. Sidon. Apollin. viii. 574 c. xxvii.

426

<sup>s</sup> u. cxvii.

<sup>t</sup> De Inst. Virg. et de Jejuniis.

<sup>u</sup> No torques occurs on the necks of any Roman on the Sculptures of the Thermæ Arcadianæ. Banduri, Imp. Orient. p. 513.

<sup>v</sup> De Bello Gotico, lib. iii. cf. Jordanes de Success. Justinian. Ammian. l. xxix.

<sup>z</sup> Archæol. vol. xxi. p. 517.

terrific slaughter. A prince named Llewelin auch dorchag, or *Llewelin of the Golden torques*, is also mentioned in the Welch annals.

Irish literature seems much richer in its notices of the *torc*. According to Macgeoghegan's translation of Clonmacnoise, of the twelfth century, said to be a transcript of Seancus Moir, compiled in the fifth century, gold mines were discovered in the reign of Teghernmas, twenty-sixth king of Ireland, who caused Ucadon of Acalaun, at Tothart, county of Wicklow, to make gold and silver pins, to put in men and women's garments about the neck. He died, according to Flaherty's Chronicle, A.M. 3031—B.C. 789'. In the Irish Annals, Minemon, of the Hibernian line, A.M. 3222—B.C. 781, was the first native monarch who decorated the necks of his nobility with collars, and gave them bracelets; under his son Aldergoid rings came into use.

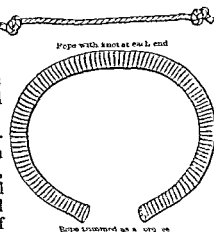
the balls of gold, at the end of the *moinche*, are described to be as big as a man's fist\*

One continuous stream of history and art shews that this singular decoration had essentially the same form from the fourth century before, to the tenth century of our era. The true difficulty is the determination of the relative antiquity of the different forms, a task at present, owing to the total want of sufficiently accurate notices of finds, all but impossible.

*Funicular torques*—The shape of the oldest torques was funicular†, if a rope were taken, cut to a length suitable to the neck, and tied at each end with a single knot, it would nearly represent this object, which was no doubt originally suggested by some such simple form.

Leaving the rope unconnected at one point, was a much simpler contrivance than a clasp, as the elasticity of the metal allowed of its being stretched to fit the neck, to the size of which it then contracted, and the weight of the bulbs at the ends kept the collar in its place. This primitive funicular type is found on the *as* of Ariminum, on the necks of Persians in the Mosaic of Pompeii, on the small Mercury of Knight found in France, on the coins of the Manlia family, on the so called dying gladiator, and on the precited coin of Domitian, and, under certain modifications, it was continued till a very late period, indeed Mr Petrie would assign some found at the Tara hills to a period as late as the 10th or 12th century.

This type the funicular, generally consists of a prismatic wire twisted by the goldsmith into a single rope, with the spirals at a great distance. The earliest without doubt should be those of massive form and ruder pattern, terminating in solid and heavy bulbous or glandular extremities, but few of these exist. The next in point of age and style are those in which the metallic wire still retains its funicular type, but where owing to a scarcity of metal, or a desire to render



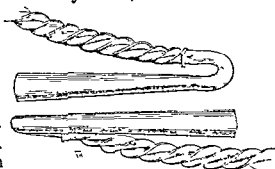
\* *Ire in Trans. Roy. Irish Acad.*  
loc. cit.

† For an allusion to this type of torque  
(*cor. 11. Isidor. xiv. c. 31*)

the decoration more elegant, the ends have been hollowed into cups, appearing more or less bell-shaped, or pyramidal. Such are the bronze torques found by M. De Ring in the plains of the province of the Bas Rhins.

In a more common type, but one which is probably to be referred to a later period, possibly to the fourth or fifth century, the ends terminate in solid cylinders, as if to interlace.

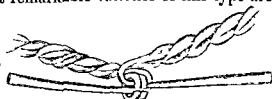
A large gold torque, or rather belt of this shape, is in the collection of the Museum, and another found at St. Leu d'Essereins, Canton de Creil, is exhibited in the Bibliothèque Royale at Paris. Some light is thrown



Torques with solid cylindrical ends.

this was adjusted by the gold torques discovered at Boyton<sup>a</sup> in Suffolk. The extremities were secured by the aid of two small rings<sup>b</sup>, a contrivance which supposes a greater state of refinement and mechanical knowledge than the open and bulbous ends. But the most remarkable varieties of this type are

those published by Mr. Petrie as found at the Tara hill in Ireland<sup>c</sup>. From the extremity of the cylindrical termina-



Torques found at Boyton.

tion of these proceeded a thin wire, terminating in another cylinder. One was large



Gold 3 ft. 7 in. — wt. 3 dwts.

TORQUES FOUND AT TARA

Gold 17 in. 6 dwts.

enough to wear round the loins, and the wire seemed intended

<sup>a</sup> M. de Ring, *Etablissements Celtiques dans la Sud-ouest Allemagne*, 8vo. 1811, p. 1542.

<sup>b</sup> *Archæol.*, vol. xxv. p. 471

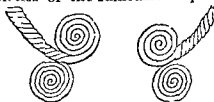
<sup>c</sup> One of these was unfortunately lost.

<sup>d</sup> *Dublin Penny Journal*, vol. 1. p. 457. *Transact. Roy. Irish Acad.*, vol. 1. p. 457

to be attached to a cloak or garment so as to allow of its being employed at the same time as a fibula.

A torques found with a bronze celt, on the Quantock Hills<sup>1</sup>, probably Celto Roman, was of bronze and massive and exhibits a mode of adjustment which they had probably adopted from their Roman masters, one end terminating in a ring the other in a hook. Such a mode of wearing it was probably in vogue as early as Augustus, for Propertius alludes to a hooked torques and the '*lactea colla auto innectuntur*' of Virgil would apply either to the funicular type or the hooking end of the ornament. A thin and delicate torques of this type exhibited by me, from Major Moore before the committee of the Institute, was purchased at Dublin.

One of the most singular varieties of the funicular torques is that found in Mecklenburgh<sup>2</sup> on a skeleton which had a diadem of copper, and a bronze sword, the ends terminate in spirals, as several armillæ and phaleræ do under the later periods of Roman art.



The funicular torques has been often found in England Ireland and Wales. One is described in the Catalogue of Mr Woodward's Collection in 1728 a second was found at Wre in Norfolk<sup>3</sup>. A silver one is mentioned by Pennant in his History of North Wales, another was found in 1692 near the castle of Hulech Merionethshire, and a third on the margin of Llyn Gwernan, or the Aldertree pool<sup>4</sup>. They are stated to be frequently found in Ireland with bracelets, those found at Tara have been described, another was discovered close to the cromlech at the island of Magee, county Antrim in 1817, and detached portions of the same, and of other similar ornaments or armlets in March, 1834<sup>5</sup>.

Want of space compels me to reserve the continuation of this subject for a future number

SAMUEL BIRCH

<sup>1</sup> Archæol. vol. xiv p. 94

<sup>2</sup> Wagener Handbuch der vorzuehsten in Deutschland entdeckten Alterthümer 8vo Weimar 1812. Pl. 36 No 384.

<sup>3</sup> Gent. Mag. Sept. 1800

<sup>4</sup> Llwyd's Merionethshire Gough's Camden iii. 174

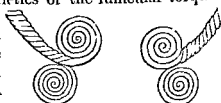
<sup>5</sup> Pugle Dr W. in Archæol. xxi. 5-7

<sup>6</sup> Dublin Penny Journal vol. i. p. 244

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<sup>1</sup> Archæol., vol. xiv. p. 94

<sup>m</sup> Wagener, Handbuch der vorzüglichsten in Deutschland entdeckten Alterthümer 8vo. Weimar 1812. Pl. 36. No. 354

<sup>a</sup> Gent. Mag. Sept. 1800.

<sup>b</sup> Llwyd's Merionethshire. Gough's Camden, iv. 174

<sup>c</sup> Pughe, Dr W., in Archæol. xxi. 557.

<sup>d</sup> Dublin Penny Journal, vol. i. p. 244

## Original Documents

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THE accompanying letter from Edward the First to Robert Bruce is copied from the original, under the privy seal, preserved in the office of the Duchy of Lancaster. It presents strong internal evidence of having been dictated by the king himself, the expression "whereas the robe is well made you will be pleased to make the hood" is too colloquial to have proceeded from the pen of a secretary and it may be observed that many of the letters missive both of Edward and his father, Henry the Third exhibit peculiarities of expression which can only be accounted for by assuming that they were written on the spur of the moment and in the sovereign's presence. Besides its curiosity in other respects this document may be considered as an interesting addition to the collections already printed relating to the Scottish wars of Edward. It is dated at Aberdour, 3rd of March, A D 1304.



ensemblement ore les Norcles de devers vous Donces souz nostre privé  
seal à Aberdour le ij jour de Marz, l'an de nostre regne xxxij

## TRANSLATION

Edward, by the grace of God, king of England, lord of Ireland and duke of Aquitaine to our faithful and liege Robert de Brus earl of Carrick, and to all our other good people who are in his company, greeting. We have heard that it is agreed between you and Sir John de Segrave, and our other good people of his company, to follow the enemy, and that you desire we should hold you excused if you come not to us on the day appointed. Know that for the great diligence and that you have used and do use in our affairs from day to day, and for that you are thus agreed to follow the enemy we thank you as earnestly as we can, and pray and require especially, as we confide in you who are our good people, and have well begun the said business, that you will complete it, and that you leave not either for Parliament or for any other thing until you diligently your intention to pursue the enemy, and to put an end to affairs before your departure from those parts. For if <sup>a</sup> that which you have there begun, we shall hold the war ended by your deed and all the land of Scotland gruned. So we pray you again, as much as we can, that whereas the Robe is well made you will be pleased to make the Hood<sup>b</sup>. And by your letters, and by the bearer of these, send back unto us your answer hereupon without delay, together with the news of your parts. Given under our privy seal at Aberdour, the third day of March, the thirty-second year of our reign.

T H T

<sup>a</sup> Probably you accomplish

<sup>b</sup> The long robe (*cape*) worn at this period was not complete without a hood, (*cl'aperon*)

# PROCEEDINGS OF THE CENTRAL COMMITTEE

JULY 7

The Rev F T Bayly, vicar of Brookthorpe, Gloucestershire, communicated a rubbing taken from an early incised slab, recently discovered in the church of St Bride's, Glamorganshire. It measures in length 6 ft 5 in, by 1 ft 8 in at the head, and 1 ft 2 in at the feet, the edge is bevelled, measuring 2 in and a half in width, and bears the following inscription: **IOHAN LE BOTILER GIT ICI DEU DE ST ALTE EIT ACR CI ATE**. He is represented with his legs crossed, he is armed in a *hawberk* and *chausses* of mail, and wears a long surcoat, open in front. The only portion of plate armour is a small scull cap, or *cervehere*, on the front of which appears a fleur-de-lis between two covered cups and the shield, which hangs over the left arm, is charged with three covered cups the bearing of Botiler. The spurs have rowels, and the feet rest on a wivern. In the right hand he holds his sword drawn and upraised and there appears a wavy line or ridge along the middle of the blade which is of very unusual occurrence. The fashion of ornamenting the headpiece with any heraldic device is also unusual and the only example hitherto noticed is supplied by the monumental portraiture of Geoffrey Plantagenet who died A.D. 1119. That prince is represented as wearing a helmet piece similar in form to the Phrygian bonnet and deco-



rated with a golden lion being part of the heraldic charge which is displayed upon his shield\*. A branch of the Butler family appears to have been settled at Llanelltid, in Glamorganshire not far distant from St Bride's "Johannes le Botiller, de Lanultyt" was knight of the shire, co. Gloucester, A.D. 1321, 17 Edward II<sup>b</sup>. The effigy, however, appears to be of earlier date, and exhibits the peculiarities assigned to the later part of the thirteenth century.

Mr W H Clarke, of the Minster yard, York, sent impressions of two coins of the usurper Carausius, which were discovered in a garden near Micklegate bar, on Thursday, the 22nd, and Friday, the 23rd, of May. The first bears on one side the head of Carausius, and on the reverse LALITIA AVG, a woman standing in her right hand a garland, in her left ears of corn. On the reverse of the second, FORTUNA AVG. Both examples occur in Akermann's larger work on Roman coins. Mr. Clarke forwarded also impressions of the following Roman coins found on the 30th of May last, in Cracer's gardens, near Micklegate bar, viz —One of Victorinus, rare, third brass, reverse VIRTUS AVG, a military figure standing one of Constans and a very small Constantine. These impressions were accompanied by one of a large coin of Allectus, recently found at Bishop hall. In a subsequent letter to the secretary, Mr Clarke enclosed impressions of several coins of William the Conqueror, and Rufus, discovered in digging the foundation of a house in Jubbergate, the ancient quarters of the Jews of York. They were found at the depth of six feet from the surface on Saturday, the 21st of June, and were in number about 300.

Mr Hawkins observed that the type of these silver pennies of the Conqueror, with the exception of one as he had been informed was that of 231 in the 'Silver Coins of England, and that all he had been able to learn of the one exception, was that the face was in profile. The whole number discovered was reported to be about 600, but Mr Hawkins had been enabled to obtain a view of 167 pieces only, and he had communicated to the Numismatic Chronicle a list of the moneyers whose names are not given by Ruding about twenty five in number. A single penny of the Confessor was discovered with these coins of William the Conqueror.

## JULY 21

Mr Way read the following communication from the Rev J GRIVIS, of Borris in Ossory, one of the Local Secretaries for Ireland — 'I have frequently observed in the low moory lands of the Queen's county especially in the neighbourhood of bogs heaps or mounds of various shapes and sizes which appeared to be composed of small fragments of grit stone, mixed with particles of charcoal. To myself as well as to some intelligent friends with whom I conversed on the subject these mounds appeared to be

\* Stothar's Monument Inscriptions

<sup>b</sup> Parl. Writs

traces of the smelting of iron ore, with which the bogs in this neighbourhood are in many places charged, forming deposits of an ochry nature. One gentleman informed me that in the course of reclaiming some moory land he had removed a heap of this description, consisting of many hundred horse-loads of broken stones and charcoal.

"This conjecture was lately confirmed by personal inspection of a mound of this kind on the lands of Shanboe, near Borris in Ossory, on the verge of what once had been a turf bog, which is now exhausted, or according to the country phrase, "cut out." The field had been tilled for potatoes, and the mound was cut through in various directions, so that I was enabled to make accurate observations on its composition. The greater portion of the mound was composed of fragments of the sandstone grit of the district, about the size of stones used on a Macadamised road. This grit, as to its geological character, belongs to the old sandstone formation. Mixed up with these broken stones were innumerable fragments of charcoal, and most of the pieces of stone shewed the decomposing effects of fire. This of itself would indicate that the fire had been formed for the purpose of burning or smelting some mineral substance. On closer examination I discovered many pieces of an ochry substance, resembling the ferruginous deposit frequently found in the neighbouring bogs, and amongst the rest a fused mass of clinkers, comprising fragments of sandstone, charcoal, and thus bog iron ore, which would go far to prove that these heaps are the residue of large fires, kindled for the purpose of smelting the bog iron ore of the district, while the aboriginal forests, which as we know formerly covered this country, and probably the greater part of Ireland afforded fuel. The sandstone might have been used for a fuse, or perhaps in order to extract any iron with which the sandstone itself might be charged.

"The reason of my submitting this hurried notice to the Archæological Institute is my belief that these mounds afford proof of mining operations having been carried on in very remote times by the *native Irish*, for we must recollect that the Queen's county, the ancient district of Leix, was not made shire ground, or planted with English colonists until after the year 1557, as appears by the Irish statute of the 3rd and 4th of Philip and Mary, chapters 1 and 2 (Rot Parliament, ch. 7 and 8). It is true that the smelting of iron was carried on in this district subsequently to that period, as Ledwich, in his survey of the parish of Oghave published in Maon's statistical work on Ireland, tells us iron works having been established by Sir Charles Coote at Mountrath, but it is not likely that the rude operations to which I have referred belong to that period. It appears much more probable that they were the work of the native Irish of the district anterior to the settlement of the English in those parts.

"That the native Irish carried on mining operations even of more scientific character than these under notice, is certain. In the year 1770, in work-

\* I say this under correction as I am not certain whether this description of stone is used to mix with iron ore for that purpose.

ing the coal strata near Fairhead, in the neighbourhood of the Giant's Causeway, the miners broke into an old gallery, the walls of which were covered with stalactites evidently of great age, and ancient mining tools were found therein<sup>a</sup>. The residents in the district had never heard of a tradition of the mine having been anciently worked, and the excavation must have been made at a very remote period. About the year 1750, in working a copper mine at Killarney, ancient shafts and implements of mining were also found, and similar discoveries were made about the commencement of the seventeenth century in the lead mines of Knoederry, since called 'the Silver Mines,' in the county Tipperary\*. It is true that in remote ages the Irish do not seem to have been acquainted with the use of iron: the swords and other implements found in tumuli and ancient burying places being invariably of bronze. But we find that the Irish had battle axes of steel so early as the English invasion during the reign of Henry II., as testified by Giraldus Cambrensis (*Dist. iii. cap. 10.*) who asserts that they derived them from the Danes, but even supposing this to have been the case, it is more than probable that a people who were acquainted with the working of coal, and copper, and lead mines, could not be ignorant of the mode of smelting iron.

The Rev. R. C. Boutell of Sandridge, Herts. Local Secretary, communicated a notice and drawing of a mural painting representing the incredulity of St. Thomas, recently discovered in the abbey church of St. Albans. It is executed upon one of the large Norman buttress strips in the interior of the north transept on its eastern side. Its size is 8 ft 10 in by 5 ft 10 in. The heads are very good. St. Thomas has a blue robe and a crimson or rather scarlet mantle: the figure of the Saviour is habited in a whitish grey vestment fastened by a golden moose. The nimbus around either head has been gilt. The small banner is charged with a red cross. The architecture, which is of a bluish grey tint is now very imperfect, though clearly distinguishable. The subject is painted on a red ground apparently semio with crowns of thorns. The pavement is a pattern of yellow and blue tiles, with a few of a brown tint. The tiles in the angles are brown.

#### AUGUST 4

The Rev. R. Vernon Whitby of Osbaston Lodge, Hinchley, presented two fac-similes of sepulchral brasses existing at Swtrey, All Saints church, Huntingdonshire. They represent a knight and a lady: the figures measure in length about 4 ft 5 in. the costume and general design present several features of similarity to those exhibited by the brasses of Thomas Beauchamp at Warwick (A.D. 1401) and Robert Lord Ferrers at Merevale, (A.D. 1407). The knight is armed with the basinet and camail,

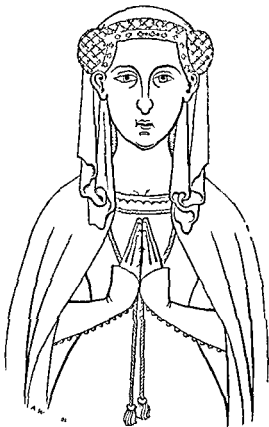
<sup>a</sup> Professor Kanes *Industrial Resources of Ireland* second edition Dublin 1845 page 15

\* Historical facts prefixed to *Collect of Resolutions of the Volunteers of Ireland*, Dublin 1782 page lxxx.



MURAL PAINTING OF ST THOMAS ABBEY CHURCH ST ALBANS

under his head is a l erume surmounted with the Stourton crest a demi figure of a monk the head covered with a cowl brandishing a scourge of six knotted cords He wears a close fitting jupon with the edge escalloped and a cingulum across the hips The head dress of the lady affords a good example of the crespine or reticulated caul in which the hair was enclosed, and over this is thrown a coverchief A portion of the inscription still remains by which we learn that the date of the knight's death was 1404 and that the name of his wife was Maria *filius Aprilis An° dñi m° cccc° liij et Maria br riuus quor Am*



The Rev William Haslam of St Perran zaboloe communicated a sketch of an early inscribed memorial which now stands on the left hand of the road, about a mile distant from Fowey The only approach to that ancient town as Mr Haslam described it is a narrow winding road with spaces or recesses cut out of the hedge at intervals of 100 or 150 yards to allow one cart to draw out of the track while another passes it This stone was noticed by Leland who gave a reading very different from that which has been proposed by Lhuyd and Borlase† It formerly stood near the four crossways north of Fowey and when seen by Borlase lay in a ditch in the way from that place to Castledor It is a rough slab of granite measuring about 8 ft above the level of the ground about 1 ft in width and



† Leland Itin. iii. 26 Borlase p 39°  
Moyle & Posthumous Works i. 189

1 ft in thickness. The inscription may be thus read: *SIRVSIVS HIC  
IACET CYNOWE FILIVS*. Lloyd proposed the reading *CYNOMON*. At the  
top there is a sort of mortice in which Mr. Haslam imagined that a cross  
might have been fixed; and on the side opposite to that which bears the  
inscription, there is a small cross, carved in relief, as shewn in the woodcut.  
Borlase supposed that this memorial might have been erected in the seventh  
century.

Two singular personal seals were communicated. The Rev. John Hor-  
ner, rector of Mells, Somersetshire, forwarded an impression from a ma-  
trix found at Mells. It is a seal of oval form, measuring 1 in. and a tenth  
by 9 tenths. The device is curious: it is composed of a kind of branch,  
terminating in large masses of leaves, over which is seen a human head,  
with a long beard, placed in a bowl, probably intended to represent the head  
of St. John the Baptist, in a charger; below is seen a lion, couchant. The  
legend runs thus: *FRANGE . LEGE . REGE*. Immediately after each word  
there is a star, there is also a crescent and a star (not united) before the  
initial letter. Date, *c* Edward III.?

The Rev. Daniel B. Langley, L. L. D., vicar of Olney, Bucks, sent an im-  
pression from a brass matrix of circular form, measuring in diameter 1 in.,  
discovered at Lavendon, near Olney, not far from the ruins of the castle. In  
the centre there is a head seen full face, possibly intended to represent  
either the Saviour (the *vernicke* or *terum icon*) or the head of the Baptist.  
It is surrounded by four small busts, the faces in profile, each turned in a  
different direction to that which is placed opposite to it. The inscrip-  
tion is in English: \* *NOV . SWILK . AS : I .* (non such as I) Date, 14th  
century?



altogether without success, should such demolition be really intended. His Lordship's answer is most satisfactory. The Bishop says:—"Mr. Minty's information is partly correct and partly not so. In April last it was proposed to remodel and improve the Catholic property in Norwich. In my instructions and directions to the architect, I specially stipulated that the old hall, with its valuable specimens of architecture, should be retained, and made very available, without any dilapidation. Since then other plans have been proposed, viz., to build on a new site. At all events these interesting architectural remains, with which I am well acquainted, shall not be destroyed with my consent." I should suppose this answer will be interesting to Mr. Minty and to the Committee, and perhaps you will have the goodness to let them know that the building is safe, and will, probably, be well and judiciously restored, if the design of attaching it to the proposed convent be acted upon."

Mr. Way laid before the Committee a sketch of the sculptured tympanum of the south door of Rurdean church, Gloucestershire, to which his attention had been called by Sir Samuel Meyrick, on account of the curious features of costume which it presents. It appears to have been sculptured in the earlier part of the twelfth century, and is very similar to the contemporary work, of which a representation, communicated by the Rev. R. Freer, had been given in the *Archæological Journal*, vol. ii. p. 271. The figure



St George Rurdean.

body, as if girt around the waist; over this is seen a flowing mantle, fastened on the breast by a brooch. The prick spur has a recurved point, without any neck. There is a *poitrail*, or strap, around the breast of the horse, and the cantel of the saddle is high. The tunic and mantle appear likewise in the portraiture of Geoffrey le Bel, the latter being of very unusual occurrence in connection with any features of military costume. The mode in which the drapery is treated, the folds being represented by parallel rolls, of almost equal breadth throughout their length, seems to characterize the rude sculpture of the twelfth century, of which several singular examples occur in Herefordshire and the neighbouring counties.

topher, and adjoining to it is a diminutive grotesque figure. The two figures here represented appear to have been intended to portray Aquila and Priscilla distinguished by the symbol of a shoemaker's rule<sup>a</sup>, usually each of them holds a sword in allusion to their martyrdom. They are mentioned in Acts xviii 2, as tent-makers by occupation, and the object resembling a shoemaker's measure was doubtless originally intended to represent some implement of their craft.

#### AUGUST 25

Mr J G Jackson of Leamington communicated sketches of the interesting tombs discovered behind the wanscot in St Stephen's church Bristol. Of one of these an account had been received from Mr Wreford, on Aug 28, 1844<sup>1</sup>. These memorials will be more fully noticed hereafter in the *Archæological Journal*.

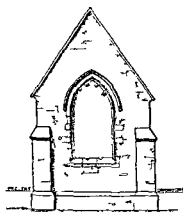
Mr Hodgkinson of East Acton sent for exhibition a steel scissor case, elaborately engraved, dated about the end of the sixteenth century. It was dug up some years ago in forming a sewer in the neighbourhood of the Seven Dials, a spot reputed to have been used as a burial place during the plague. The following legend is engraved on the cover: AV TOVRNOVIS VOVIS IE LORE OV IE MOYRE. Sir Frederick Madden conjectures that it may be rendered thus: At the tournament may I behold Laura or I shall die.

Mr Spencer Smith sent for exhibition twelve Roman silver coins discovered some years since in digging the foundation of Gillows upholstery warehouse in Oxford street. They were ordinary types of Vespasian, Trajan, Hadrian, Antoninus Pius, Gratian, Valens, and Julian the Apostate. It was observed that few coins or other antiquities had been found in that part of London.

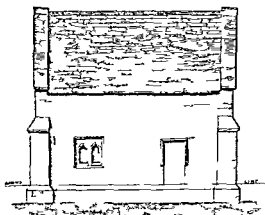


*Fig. 1. of scissor case.*

reign of Edw III the parishioners had greatly decreased in number, and the yearly revenue having been reduced almost to nothing, the church became ruinous. Leland notices "the Chappell of St Michael, where sometime was a Colledge, havinge a Maister *et confratres*, but nowe it is taken as a Free Chappell. The King giveth it. The buildinges of the House are sore decayed<sup>k</sup>." Amongst the Collections in the possession of William Staunton, Esq, of Longbridge, there is a 'Certificat of all Chauntryes and Hospitalls Colleges, Free Chapells, Fraternities, &c within the Countie of Warr', 37 Hen VIII," which was examined by Dugdale, who gives an account of the foundation of this hospital in the twelfth century, a list of the guardians, and states that it had fallen into a very reduced state. The remains of St Michael's church, after having been converted into a dwelling house and blacksmith's shop were finally overbuilt in a row of houses in the year 1819, and concealed from view the point of the western gable

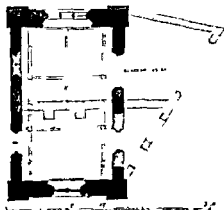


Eas end.



Elevation of the North side

may still be seen from the road and the east end of the building is visible in the yard behind. The tracery in the east window has been cut away, but there are evidences which may suffice to supply a restoration. On the north side there was a small doorway, and a window of two lights. The dimensions of this little building are about 30 ft by 17 ft and the height within from the floor to the ceiling 18 ft. 6 in. The ceiling was panelled and bosses ornamented with escutcheons covered the intersections of the framing but no armorial bearings are now to be distinguished. It would be difficult to find a more



A Plan

<sup>k</sup> Leland It. n. iv part 2. f. 163 b.

and example of desecration than the church of St Michael in its present state

IN THE COLLECTIONS AT LONGBRIDGE

Hospitale Sancti Michaelis	Valet in	Redditibus et firmis omnium terrarum et tene- mentorum predicto Hospitali pertinentibus sol- vendis ad festa Annuntiationis beate Marie Virginis et Sancti Michaelis Archangeli equa- liter prout per Rentale inde factum et reno- vatum particulariter apparet per annum		l s d xii xi vi
	Re prisæ viz in	Redditu resolutu domino Regi ut in jure nuper monasterii Sancti Sepul- chri v <sup>s</sup> eidem domino Regi ratione dissolutionis nuper collegii beate Ma- rie vi <sup>s</sup> viij <sup>d</sup> ville Warr in toto per annum Decimis domino Regi annualiter so- lutis per annum		s d xi viii xxx i viii xx <sup>s</sup>
		O Remanent clare per annum xl xixs xd		

The seyd Hospytall hathe no foundacyon but ys yt ys deposed was founded by a Kyng to thentent to geve Almous wekely to the pore and also to harbor them, howe be yt the seyde Master ys not resydent there but as yt ys seyde hathe dymysed same Hospytall w<sup>t</sup> all rents and proffytts there unto belongyng to one Rycharde ffisher by lease paying therefore by yere but x<sup>ii</sup> notwithstanding the same fermor dothe destribute wekelye to the pore people viij<sup>d</sup> and fyndythe iiii<sup>or</sup> beddes to lodge the seyd pore and also gevythe to a certayne pore woman attending upon the seyd pore men and making there bedds wekely viij<sup>d</sup> And the Inventory of there goods and ornaments to the same belongyng hereafter dothe appere "

The Rev Charles Boutell of Sandridge, Herts, Local Secretary exhibited the brass matrix of a personal seal of the fifteenth century, recently found on Bernard's Heath, the field of the first battle of St Albans, A D 1455, and now in the possession of the Architectural Society of St Albans. The device is an eagle pouncing upon a hare, with the legend ALA RE SV PRIS. Mr Boutell also presented a rubbing of a sepulchral brass of the fifteenth century lately discovered in clearing the basement-course on the exterior of the church of Abbot's Langley, Herts. It represents a civilian, his wife and children in the ordinary costume of the period.

The Rev W H Gunner, Local Secretary at Winchester, forwarded for the inspection of the Committee, a gold ecclesiastical ring of the fifteenth century, recently turned up by the harrow in a field at Chilcomb near Winchester.

Mr Gunner also informed the Committee that in digging the foundations of the new church of St Thomas in Winchester, which are of considerable extent and of great depth a number of deep holes apparently old wells filled up with loose soil were found in which were a few coins, chiefly

English, but among them several Roman. One of the English pieces was hid on the table, and proved to be a penny of Henry the Third, struck at Durham. It was suggested that the cavities to which Mr. Gunner alluded were the remains of ancient granaries.

The Rev. Arthur Hussey, of Rottingdean, stated in a letter to the Secretary, that there is a family at Chiddingfold, in Surrey, (a parish near the borders of the county, between Godalming and Petworth,) who claim to be of uninterrupted Saxon descent, and not merely to have held the property on which they reside from the period of Saxon ascendancy, but also to possess a deed which is dated before the Conquest. Mr. Hussey mentioned that his information was derived partly from private intelligence, and partly from Cartwright's and Dallaway's History of the Rape of Arundel, (note to p. 363,) and that his object in calling attention to the subject was to suggest the expediency of making inquiries upon the spot, should any opportunity occur.

Mr. Beck, of Esthwaite Lodge, Ambleside, Local Secretary, transmitted a drawing of the fragments of an inscribed stone, which were discovered by him, a few years since, in excavating the site of a Roman encampment, supposed to be the ancient *Dicris*, at the head of Windermere, in Westmoreland. The slab is of limestone, about four inches and a half in thickness, and was found among the ruins of the rampart at the south-east angle of the parallelogram. The inscription is very imperfect, but Mr. Beck stated that he would endeavour to obtain the remainder of the stone in future excavations, and that he hoped to be able, in a short time, to send a plan of the encampment and some observations upon it.

Dr. Richardson, of Haslar Hospital, exhibited, by Mr. Birch, a small engraved onyx, representing Mars gradivus, found in the Sochar moss, near Dumfries, at Mansewold, north of the Roman wall, and close to a Roman station. A large oak tree, with its roots striking down through the sand to a substratum of clay, was discovered in cutting a drain through this moss, and near it was found an iron hatchet, apparently of no great antiquity. The moss varied in depth from 20 to 25 feet, and was filled with roots of trees embedded in sand resting upon clay. A block, such as is used in the rigging of a ship, was dug up in the sand stratum.

#### CRUCIFIX &c

Mr. Clement Smythe, of Maidstone, communicated, through Dr. Bromet, an abstract of the will of Richard Marley, of the parish of Holy-cross, Canterbury, dated 12th of June, 1521. He desires to be buried in the churchyard there, "afore the crucifix of our Lord, as nigh the coming in of the north door as conveniently may be:" mentions the brotherhood of the holy cross, and the three altars in the said church. Wills that his executors "shall cause to be gyllt well and workmanly the crucifix of our Lord, with the Mary and John standing upon the porch of the said north door." The testator alludes to the pictures of "our lady of Pite," and of St Erasmus in the said church, and bequeaths five shillings "towards the setting up of a new Rode Loft" therein.

Mr Hodgkinson, of East Acton, sent for the inspection of the Committee a gold ring, engraved, both in the interior and on the exterior, with cabalistic characters, date about the middle of the fourteenth century. It was discovered in a creek of the Thames in the parish of Fulham.

The Rev E B Dean, vicar of Lewknor, Oxon, exhibited rubbings from two small brasses in the church of Stokenchurch, Oxon, which are remarkable for the late use of Norman French in inscriptions. They represent the effigies of two knights of the same name and family, Robert Morle, descendants probably of Geoffrey de Morle, who, 16 Edw II, made over to Geoffrey Haumon and Margaret de Morleye, messuages, lands, and rents in Nether cote, Lewknor, and Aston, of which latter parish Stokenchurch was, until very recently, a hamlet. The two brasses almost exactly correspond, and were doubtless engraved by the same hand. Each knight is represented in plate armour, with roundels at the elbows, a skirt of taces, sword and dagger at the sides and the hands joined in the attitude of prayer. The following inscriptions appear below the figures —

De terre leo sup fourme et en terre sup retourne Robert Morle lavis nome dieu de  
salme est pite q' murust lan de grace m<sup>cccc</sup>o<sup>o</sup>

De terre leo sup fourme et en terre sup retourne Robert Morle lavis nome dieu de  
salme est pite q' murust lan de grace m<sup>cccc</sup>xix<sup>o</sup>

These knights were probably of the ancient family of Morle of Morle in Norfolk, much distinguished in the French wars of Edward III and Henry V, who bore for their arms 'Argent a lion rampant sable, armed and crowned or'. The original bearing had the lion without the crown, the assumption of which at the siege of Calais temp Edw III, by Sir Robert de Morle, or Morley, called forth a challenge from Nicholas lord Burnell, on which occasion it appears to have been decreed by the marshal to Robert de Morle *for his life*. At a subsequent period it was again challenged by lord Lovell, who had succeeded to the estates and arms of the lords Burnell when Thomas de Morley, then marshal of Ireland, pleaded the decision in favour of his ancestor. From the sequel it would seem that he had gained his cause for the descendants of the Morleys ever after bore these arms, whereas the Lovells enclosed their lion within a bordure azure<sup>1</sup>. In point of fact the real arms of Morle or Morley were *sable a lion rampant argent*, as we find in the roll of arms, temp Edw III, published by Sir Harris Nicolas.

Whether the Robert Morles commemorated by these brasses were of this family or not does not plainly appear. The following entries occur in the Inquisitiones post mortem —

3 Hen V Robertus Morle Chivaler 1416 Morle maner', &c Norfolk

4 Hen V (1417) Thomas de Morle chivaler Morle maner'

6 Hen V Robertus Morle frater et hæres Thomæ Morley Militis  
Morley maner.

<sup>1</sup> History of Norfolk.

Mr Way exhibited the following Roman coins transmitted to him by Mr W H Clarke, and found at York in 1811, 5

Three coins of the Scribonia family

NONIVENT TIBO a young head bound with diadem, to the right

REV PVTIAT SCRIBON Altar with festoon, at each angle a lyre

Another A third in less good condition

A coin of the Sestia family Head to the left in Phrygian helmet

REV L SATVRN Saturn to the right driving a quadriga citata holding in right hand a scythe, under the horses c This letter is an unusual mint mark

Three coins of the Vibia family

PANSA Female head to the right bound with ears of corn, in front lamp as mint mark REV C VIBIV SC Mars armed in a quadriga citata, to the right

The same in front of the head x as mint mark The mint mark on this coin is rare

The same, no mint mark or adjunct

#### IMPERIAL

Titus Rev figure of Pax seated to the left

Antoninus Pius Rev NOS IIII Two joined hands holding caduceus and ears of corn

M Aurelius Rev COS II Figure of Pax standing

Geta Rev MARTI VICTORI Mars with trophy and spear

#### OCTOBER 29

Mr Way read a communication from the Rev J Graves, of Boris in Ossory, Local Secretary, suggested by Mr Du Noyer's paper on the cross legged sepulchral effigies existing at Cashel, published in the 5th No of the Archaeological Journal Mr Graves observed that it had been stated (in a note, p 126) that one other cross legged effigy *only* has been described as existing in Ireland "This statement is I believe correct, I am confident however, that many such effigies do exist, unknown and undescribed For example, in the county of Kilkenny *two* such monumental figures can be pointed out one of these is built into the wall of the Roman Catholic chapel at Graignemagh a town situate on the river Barrow, and in the barony of Gowran An abbey was founded there for Cistercian monks by William Marescall, the elder, earl of Pembroke, in the early part of the thirteenth century<sup>m</sup> Of this abbey extensive remains of singular beauty existed until some years since when the site having been given by the lord of the soil in order to erect a place of worship for the Roman Catholics of the parish, most part of the abbey was pulled down, and the portion spared was barbarously disfigured Into the wall of this building the slab bearing the cross legged effigy has been inserted in an upright position, the figure is larger than life, and represents a knight clad in a complete suit of mailed armour over which a surcoat, fitting closely about the throat, is worn, the right hand grips the sword.

<sup>m</sup> Monasticon Hibernicum p. 352



hilt as if in the act of drawing it while the scabbard is held by the left hand, a broad belt attached to the scabbard and buckled in front, sustains the sword. I am unable to describe the kind of spur as the lower portion of the figure is lost, a fracture also extends across the wrist. There is no clue to be drawn from history or tradition as to the individual in memory of whom this sculpture was placed in the abbey of Graignemagh, but that its date should be assigned to the early part of the thirteenth century, or at furthest to the middle of that era may be concluded from the character of the armour, it is very rudely carved in high relief, the left leg of the figure is thrown over the right and the muled defence of the head is conformable to the globular shape of the skull. The material is a fine grained limestone.

The parish church of Kilsfane is situate in the barony of Gowran and county of Kilkenny, about six miles south west of Graignemagh some years since it was deemed necessary to erect a new church and the old building was dismantled. On removing the floor a cross legged effigy in excellent preservation was discovered at the eastern end of the church the figure is larger than life, measuring in length seven feet ten inches. The body is defended by a complete suit of mailed armour, the head and throat being covered by the chapelon of mail which is somewhat flattened at top presenting the appearance of a slightly elevated cone. A triangular shield is borne on the left side supported by the guige passing over the right shoulder, it measures three feet four inches in length and is charged with the arms of the Cantwell or De Cantaville family<sup>a</sup>, viz a canton ermine, four annulets these bearings are carved in relief. A surcoat is worn as usual over the hauberk, confined by the sword belt at the waist, the right arm is extended by the side and the right leg crossed over the left, on the heel may be seen a spur *with a broad rowel* the end of the sword appears from between the legs as if placed under the figure.

This effigy is well sculptured apparently in the dark fine grained limestone of the district commonly called Kilkenny marble the contour of the head and neck is fine the legs and feet are also well formed and the folds of the surcoat are disposed with freedom and elegance, but it may be remarked that the shoulders are rather narrow for the height of the figure and that the right arm is badly designed. The whole figure is carved in very high relief and as will be seen by the foregoing description, presents in a great measure the same characteristics as that of the knight given by Mr Du Noyer it may therefore be referred to the latter part of the thirteenth century and is probably coeval with the walls of the church as the still remaining though much mutilated sedilia in the Early English style would serve to shew

<sup>a</sup> On the monument of Edmund Butler Viscount Mountgarret, who died Decr. b. 20 1571 and which still exists in the cathedral of St. Canice Kilkenny is sculptured a shield charged with armorial bear-

ings and over it the single word *Cantaville*. These bearings differ somewhat from the above being on a *field ermine* four annulets.

"By an inquisition post mortem taken the 6th of Sept 1677, (old style,) it appears that John Cantewell of Cantewell's Court was seized, amongst other proprietors, of the castles and lands of Kilsine, Stroan, and Cloghscreggie\*, which were held of the king in capite by knight's service, and that this monumental effigy was erected to the memory of a member of that family, there can be no doubt from the arms borne on the shield

"The De Cantavilles were originally of Norman extraction, and we find the name of Thomas de Kentewalle amongst the witnesses to a grant made to his town of Gowran by Theobald Walter, who was appointed chief butler of Ireland by Henry II about the year 1177, (see Introduction to Carte's Life of James Duke of Ormonde) By a patent roll of the eleventh year of Edward II. (1317) we find that a Thomas de Cantewelle was empowered to treat with the *felons* (meaning the Irish) of the cantred of Odogh, now the barony of Fassadineen in the county of Kilkenny. This Thomas lived to be an old man, for by a patent roll of the thirteenth of the same king he was exempted from attending at assizes, "being worn out with age" In the fifth year of Richard II (1382) licence was granted to Thomas Derkyn and Walter Cantewell, "living in the marches of Ballygaveran in front of the Irish enemies Mc Morough and O Nolan, to treat for themselves, their tenants, and followers", this Walter was probably grandson to the Thomas above mentioned, his castles of Stroan and Cloghscreggie were on the verge of the barony of Gowran, here called Ballygaveran, the "marches" of the English pale as bordering on that part of the county of Carlow, then possessed by the Irish sept of the Mc Moroughs or Carrighs, and O Nolans, between whom and the English settlers a constant warfare was maintained

"In the year 1409, the 18th of March, we find the custody of the lands, &c "of Robert, son and heir of Walter Cantewell in Rathcoull and Stroan, committed, rent free, to Richard and Thomas Cantewell, and on the 16th of December of the same year, on this Robert Cantewell's coming of age all the lands, tenements, &c in Rathcoull and Stroan in the county of Kilkenny, then in the king's hands, were released to him"

"That the cross legged effigy in Kilsine church was erected there in memory of the immediate predecessor of the Thomas de Cantewelle who was an old man in 1319, seems probable from the reasons above mentioned, from the entire absence of plate armour it cannot have belonged to Thomas himself. It is probably the work of a foreign artist, though perhaps executed in Ireland"

Nov 10

Mr Preston of Flisby Hall, near Shipton exhibited through Mr Hailstone, Local Secretary, the brass matrix of the personal seal of William Grande-

\* There are remains of castles still existing both at Stroan and Cloghscreggie, in the immediate neighbourhood of Kilsine church.

» Rot. Pat. 5 Rich II No 160  
» Rot. Pat 10 Hen IV No 46, et 2 in pars. No. 43

house date 13th century found in 1843 at Flasby near Gargrave The family of Grandeborge Grandorge or de Grano herde a remarkable name which existed in Craven until the last century, were settled at Flasby as early as the reign of Stephen They were great benefactors to the abbey of Furness which acquired by their devotion the extensive manor of Winterburn and lands at Flasby a township in the parish of Gargrave Dr Whitaker says that they bore in allusion to their name three ears of barley 'a bearing which appears on several seals yet appendant to their charters at Bolton Abbey' These deeds however must be of comparatively recent date as the charter whereby William son of William Grandorge confirmed his father's grant of Winterburn to the monks of Furness circa 1227, has a seal appendant with the device of a *lion passant guardant* the legend being ✠ SIGILL WILL RILL WILL GRAYNDORGE Mr Beck has printed the charter and given an engraving of the seal in his elaborate work on the History of Furness Abbey p 189 It appears highly probable that the seal in the possession of Mr Preston of which a cut is annexed belonged to the same William as it was by no means uncommon for the same individual to use seals with different devices This William Grandorge was buried in Furness Abbey where an incised slab which probably covered his grave yet exists An engraving of it will be found in the *Annales Furnesienses* p 387



Mr Auldjo communicated facsimiles of the ornaments and inscriptions which appear upon a portion of a sculptured cross now to be seen in the Relig Orain or Chapel of St Oran at Iona It supplies a characteristic example of the decorations generally found on the tombs and sculptured remains at Iona and it is the only remnant of a cross on which there is a date No other fragments of this cross are now to be found but they are probably concealed amongst the rubbish which encumbers these ruins The inscription may be read as follows ✠ HEC EST CRUX LAUCLAVI MAIG FINGONE ET EIUS FILII JOHANNIS ABBATIS DE HY FACTA ANNO DOMINI M° CCCC° LXXA° IX° Beneath is seen a galley, considered to be the ancient device of the kings of Man of the Norwegian race and retained as one of the quarterings of the coat of Macdonald John Mai Fingone abbot of Iona died A D 1500 and his monumental effigy lay near the altar in the cathedral church\* Mr Auldjo reported that the tomb and remains of sculpture at Iona had greatly suffered from wanton injuries and that although precautions had been taken to put a stop to the work of destruction much remains to be done for the preservation of these interesting ruins some portions of the walls and arches being in a state of dangerous decay Mr Auldjo expressed the hope that the attention of the Duke

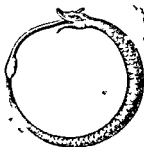


SCOTTISH RED CROSS AT IONA.

of Argyle might be directed to the desecrated state of these remains, and that the people of the island might no longer be permitted to make interments, by which the resting place of the kings of Scotland, Norway, and Ireland, has constantly been disturbed

Mr Way read a letter from the Rev J Graves, of Borris in Ossory, Local Secretary, in reference to the paper in the 7th number of the Archaeological Journal on 'The ancient Oratories of Cornwall' by the Rev W Haslam. Mr Graves observed that it was "a subject most interesting to an Irishman, as it shewed the identity of the ancient ecclesiastical architecture of Ireland, and of the countries converted by her missionary sons. At page 229 there is a trifling error which I am sure the author will allow me to correct, in observing on the analogy between the sculptures of St Piran's in the sands, and those of Clonmacnoise, he states that the latter is 'supposed to have been founded by St Piran' Now Clonmacnoise was founded by a St Ciaran or Kyran, but not the Saint of Sauger or Seir Kyran the founder of St Piran's. The founder of Clonmacnoise is termed in the Irish annals "the son of the carpenter" to distinguish him from his elder namesake of Seir Kyran. Kyran of Clonmacnoise was simply an abbot Kyran of Seir Kyran was a bishop as well as abbot. The monastery of Clonmacnoise was founded in the middle of the sixth century, Kyran of Sauger by the latest accounts died in the middle of the fifth century. I think it probable that Mr Haslam is right in assigning the date of the oratory of St Piran in the sands, to the fifth century, but as it is a disputed point among Irish hagiologists, whether St Kyran died at Sauger or in Cornwall it would be interesting to know on what day his festival is celebrated at St Piran's, as, if it coincided with the day observed at Seir Kyran's, (5th of March,) such a fact, together with the tradition of his tomb being there, would go far to prove that Kyran of Sauger died at St Piran's."

Mr Whincopp, of Woodbridge, Suffolk, sent for exhibition three silver ear rings, discovered in Norfolk. Two of these, forming a pair, are almost precisely similar to some golden ear rings preserved amongst the Egyptian antiquities in the British Museum. The third, which is apparently the least ancient of these ornaments, was found at Thetford. It is in the form of a serpent; the weight is 72 gr, and the weight of each of the smaller rings is 72 gr. The annexed wood cuts, representing these singular ornaments, shew the precise dimensions of the originals.



BOOKS, PRINTS, AND ANTIQUITIES PRESENTED TO THE INSTITUTE

By MR RICHARD GARR, of Winchester, a plan of the city of Winchester  
By MR ALBERT WAY, Sepulchral Monuments &c, by the Rev C H Hart

borg, M A , Account of the painted chamber in the royal Palace at Westminster, by John Gage Rokewode, Esq , Dir S A., fol 1842, engraved portraits of Philip and Mary, (published by the Granger Society.) portraits of John Talbot, earl of Shrewsbury, and his Lady, and an engraving from a sepulchral brass in Stoke Fleming church Devonshire, Cotgrave's French and English Dictionary, 1650 fol , A Treatise on Ancient Armour and Weapons, by Francis Grose, 1776, 4to , A Critical Inquiry into Ancient Armour, &c by Sir Samuel R Meyrick, 2nd. ed , 1812, fol By Mr BOYLE —Salmon's Chronological Historian 1723 8vo , The Ornaments of Churches considered, &c 1761, 4to , Archæologia vol I 1770, 4to , The History and Antiquities of the Abbey and Borough of Evesham, by W Tindal, M A , 1794 4to , Burton's History of Leicestershire, fol imperfect, the missing portions supplied in the hand writing of Francis Peck, the antiquary of Stamford, History and Topography of the Isle of Axholme, by the Rev W B Stonehouse, M A 1839, 4to , Sandford's Genealogical History of the Kings of England 1677, fol , Lodge's Life of Sir Julius Cæsar, Knt., &c , 1810 4to By Mr J H PARKER —A Glossary of Terms used in Architecture 2 vol. 8vo , 1845, Account of the Abbey Church at Dorchester, 1845, 8vo , published by the Oxford Society for promoting the study of Gothic Architecture, The Architectural History of Canterbury Cathedral by the Rev R Willis, M.A., &c , 1845, 8vo , Churches not to be violated, written by Sir Henry Spelman, Knt. reprint, 1841, 16mo , The Rich Man's Duty to contribute liberally to the Building &c of Churches by Edward Wells, D D , and the Journal of William Dowding, of Stratford, Parliamentary Visitor for demolishing the superstitious pictures and ornaments of Churches &c , within the county of Suffolk. in the years 1643, 1644,

Matrix of the seal of the chantry founded at Wimborne Dorset by Thomas de Brembre Dean of Wimborne 1350 Engraved in Hutchins Dorset

Presented by the REV ROBERT WICKHAM of Twyford Hants

Leaden matrix discovered at Dunwich SIGILLVM PENITENCIARI IEROSOL Device a patriarchal cross fitchée between two keys A representation of it is given in the Archæologia xxiii 410

Presented by THOMAS DUFFUS HARDY Esq

Three ancient rings one of silver, with this device the letter W surmounted by a crown date 15th century A small silver watch of early workmanship

Presented by the REV ROBERT WICKHAM of Twyford Hants

Impressions from sepulchral brasses

Presented by MICHAEL W BOYLE Esq RICHARD P PULLAN, Esq

REV R VERNON WHITBY REV C BOUTELL JOHN LEAN, Esq

MR HOOD A P MOOR Esq, and CHARLES JAMES Esq

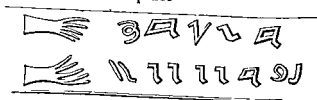
Sixpence of the reign of Elizabeth found with a large number of coins of that period at Skibbereen

Presented by the REV R WEBB

A large collection of casts of ancient seals including the Great Seals of England

Presented by EDWARD HAILSTONE Esq

The subjoined cut forming the lower part of the inscription on a screen formerly in the church of Llanvair Waterdine Shropshire was accidentally omitted in the last number See p 269



### Queries

Is there any early representation of St Michael and the Dragon which exhibits the Saint as mounted on horseback?

Where is the remarkable enamelled reliquary in the form of a small chapel formerly in the possession of Astle now preserved? It was ornamented with Limoges work and large pieces of rock crystal Two representations of it are given in the Vetusta Monimenta

## NOTICE OF THE MEETING OF THE FRENCH SOCIETY FOR THE PRESERVATION OF HISTORICAL MONUMENTS,

HELD AT LISLE, JUNE, 1845

THE following account of the Archæological transactions at the congrès of the French Society for the Preservation of Historical Monuments, held last June at Lisle, is partly from the local press and partly from notes taken by the writer. But as the programme of the questions for discussion was published by him in the *Gentleman's Magazine* for May last, and as in a future number of that useful repertory he may possibly give an account of the historical transactions at the congrès and of some of the speeches at the banquet given to it by the citizens of Tournay, he need here only state that, as the Deputy of the Archæological Institute of Great Britain and Ireland, he was on every occasion treated with especial honour and respect.

The meeting having taken place in the apartment destined for it—once the chapel of the palace of the Counts of Flanders—Monsieur de Caumont, as director of the Society, invited to the president's chair the Baron de Contencin, Prefet of the Department, and placed on the bench with him some of the other local authorities and distinguished foreigners there present, with such secretaries and committees as were necessary, and then pointing out the advantages and pleasure derivable from the "re union" of the learned men of distant provinces and kingdoms, concluded an eloquent address by presenting ten silver medals to be the rewards of such gentlemen as the Society should deem to have best carried out its several intentions.



therine, St Barbara, St Margaret, and St Magdalen, being written underneath. All the figures are in a park-like garden, except a solitary rabbit in the foreground, an animal existing also in the woodcut of St Christopher, dated 1123, belonging to Lord Spencer, and which, previously to this discovery at Mechlin, was considered as the oldest specimen of wood cutting extant.

\* In the Archæological section next day, with reference to some observations by M Wilbert of Cambrai on M de Roisin's Essay, its author said that, although the date of 1206 therein given to a Romanesque building might be erroneous, he would contend that the church of pointed architecture observed on was really of the date 1145, and also that to Germany, if not to Sicily, must be attributed the origin of the earliest pointed style—allowing however to France her claim to the invention of the style of the thirteenth century.

But this account was more commendable for its ingenious inferences than for the correctness of its dates, one of which, viz the year 900, assigned to the nave because of a resemblance of its capitals to some in a crypt at Oxford stated to have been built by St Grimbald of Tournay about that time Dr Bromet felt it necessary to impugn by informing the meeting that this statement was now considered apocryphal But M Dumortier still contended that this early date was corroborated by the accordance of the measurements of the nave with the Roman foot, whereas the transept was planned with the Byzantine foot, and the choir with the foot of Tournay Of these and other opinions, however, there was so general a doubt that the President thought fit to suggest the propriety of not further discussing the subject until after the inspection of the morrow

In the evening some of the Spanish edifices in Lille were visited among which were the party coloured brick gates of Gand and of Roubaix, both still retaining the armorial bearings of Castile

The third day was occupied by the excursion to Tournay, but to this we can only allude in our subsequent account of the proceedings to which it gave rise

churches of St. Piat, St. Quentin, and St. Jaques, as well as of the burial-place of King Childeric, and some domestic edifices of the twelfth and thirteenth centuries, and not forgetting the sumptuous banquet to which we have before alluded M. M. Dumortier and Le mustre d'Anstaing, on behalf of the commission for the restoration of Tournay cathedral, then requested from the congrès an opinion as to the dates of its several parts, with a view of being guided by such opinion in the progress of their undertaking Whereon M. Benvignat of Lille said, that he for one agreed with M. Dumortier, that the employment of the Roman foot in planning out the nave, denoted it to be more ancient than the introduction of Byzantine measurements But the Abbé Jourdain, in an explanation of its sculptured portals and capitals objected to any such inference, as well as M. Didron, who, moreover, said, that restorers had nothing to do with dates, for that all restorations should be restricted to consolidation, to cleansing and clearing away whitewash &c, recommending the use of stones and joints similar to the old ones and especially deprecating all attempts to retouch paintings or such other decorations as time may have injured The date of the pointed choir was, however, then considered, M. Dumortier, from some ancient chronicle assigning to it the date of 1110, and thence asserting that the pointed style arose in Belgium But this M. de Contencin and M. Benvignat much doubted, because of the slenderness of its pier shafts, and M. de Roisin with many other gentlemen having again strenuously combated the opinions of M. Dumortier a committee was eventually appointed for re-visiting the cathedral, and for reporting on the propriety of what had been already done, and as to what should further be accomplished

account of two stone celts rudely sculptured with representations of the human face, an inscribed Roman glass vase, and a large antique cameo with three heads supposed to be portraits of the sons of Constantine, M Dineux spoke of thirty thousand coins of a period before the time of Constantine, found at Favers in some vases with some moulds illustrating the Roman mode of coining but which it is worthy of remark are not the matrices of the coins found. M Guillemin enumerated the finding of four thousand two hundred coins in some extensive Roman buildings overwhelmed with sand at Etaples, a sea port of Normandy supposed to have been called Quantovicus, and M Bouthors referred to several bronze hatchets and instruments of unknown use lately discovered at Amiens.

At the afternoon meeting on a paper read by M Rigolot of Amiens relative to ancient representations of the Virgin and other holy personages, M Didron remarked that we generally attribute too great an influence to pagan art over the art of Christian times, and instanced the frequent misapplication of the name of Orpheus to the figure playing on a lyre meant for King David. He also said that ancient figures of the Virgin are not so uncommon as supposed they being found on several Christian sarcophagi at Arles and at Marseilles, and terminated his interesting discourse by an account of Christian art and symbolism at different epochs of the middle ages.

On the sixth day, the Director drew attention to the hitherto neglected study of sacerdotal vestments and of stuffs and tissues brought by crusaders from the East and exhibited a chasuble from the church of St Rambert near Lyon and a long sleeved jacket of Charles de Blois the pattern of which is embroidered with octagonal compartments, alternately of lions and of eagles.

Dr Bromet then in the name of the Archaeological Institute, proposed a series of questions as to the representations of armour on the mediæval monuments of France, and especially as to any peculiar decorations on such as are attributed to Knights Templars and Crusaders accompanying these questions by casts from English effigies in chain and in ring mail. To which M de Caumont as Director of the French Society politely acknowledging the honour thus done to it by their English brethren regretted that want of documentary evidence he could not then reply to their communication but observed that in the Bayeux tapestry some of the figures were in ring mail and others in a kind of armour composed apparently of metallic discs sewn to a leathern jacque.

The committee appointed on a previous day to consider on the falsification of ancient coins, reported that in their opinion the vendors of false coins for true were equally with vendors of other spurious matters, fully amenable to the 423rd article of the French Penal Code.

The congrès then repaired to the Concert Hall at the invitation of the Musical Society of Lille to hear a symphony in honour of their visit, and of which the composer was subsequently rewarded with their medal.

On the seventh day, the President of the Commission Historique of the Département du Nord gave an account with drawings of a shrine

(chasse) of the twelfth century at Maubeuge, a processional cross of the thirteenth century, now in a collection at Cambrai, and a "Dance of Death," on a chimney piece at Chereng, whereon M Quenon of St Omer observed that there, in the cathedral is a cross of the same style as that just described, and Dr Bromet after an inquiry as to what remarkable sepulchral monuments were in the neighbourhood, begged to point out the effigies of a knight and his lady, (unknown he believed to the commission,) which he considered remarkable for their heraldry, the female effigy bearing on her mantle the charges only, without the ordinaries, of her husband's arms. The President then spoke of certain Roman antiquities at Bavai in the possession of M Crapez whom he complimented on the benefit conferred on archæology by his catalogue of them collections without explanatory catalogues being as it were in a second state of imbuition. M Baralle submitted a design for enlarging the cathedral at Cambrai, and M de Givenchy of St Omer exhibited an interesting ground plan of St Bertin's abbey, proving that three several edifices had been erected on the same spot, and shewing by a different colouring of their plans how each succeeding substruction had been adapted to its predecessor.

M Didron, as Secretary of the 'Comité des Arts et Monuments' then proposed that the meeting should express its deep regret at the approaching demolition of the interesting palace in which they were assembled, and especially of its handsome staircase, whereon M de Contencin, as Prefet of the Department, stated that this and every other portion of it worthy of archæological attention would be carefully reconstructed, M Branchi adding that before blaming the town council gentlemen should learn what measures they had taken on the subject. Dr Leglay said that a regret was not a blame, and M Didron replied that the Society could not be expected to know what had passed in the town council citing several promises of reconstruction which had never been performed, and having just then heard that the Hospital Comtesse was also to be sacrificed he could not but say that such gloating Vandalism deserved something more than the expression of regret. Nothing however was done in this matter.

Dr Leglay then read the analysis of a work by M Cauvin President of the 'Institut des Provinces' on the ancient geography of the diocese of Le Mans, on which M de Caumont took occasion to inform the meeting, that the objects of this new body were to give a uniform direction to the intellectual labours of departmental scientific associations, and to encourage works on art and antiquities as well in the provinces as in Paris.

The Baron de Roisin then reported that in the opinion of the committee for re-inspecting Tournai cathedral the quatrefoils of the choir had been injudiciously pierced, that the paintings (which are of the twelfth century) should be preserved that the portail and the jubé and the transept altars, should remain and that stucco should be placed on those parts only which undoubtedly had been originally covered with it. M Dumortier then said that although he had not been put on the committee above named he had accidentally been present at their re-inspection and proved that he agreed

with most of their opinions, by reading a remonstrance written long ago against any general use of stucco, as well as against the crude and brilliant colouring of the capitals and of the vaulting of the nave, and any wish to hide the fresco in the north transept. The *congrès* however declined to pronounce a formal judgment as to the merit of the work, and M. M. de Roisin and De Lassaulx requested that their opinions should be printed only as the opinions of private individuals.

At the general meeting on the eighth and last day, under the presidency of the *Prefét*, M. Dumortier exhibited a silver processional flambergen-holder lately found in the cathedral at Tournay. It is a hollow cylinder in two parts, each about four feet long, and covered with small armorial shields in relief; the upper part being terminated with the Tournay arms, viz. a tower and fleurs-de-lys. On its lower part is engraved the date of 1528; but M. Dumortier imagines that the upper part is as old as 1280; many of its arms appertaining, he said, to families then flourishing, but which had become extinct before 1528. Dr. Leglay, however, and the Viscount de Melun, thought that no part was older than 1528, and that the arms of its upper part were placed there merely in memory of the founders of the fraternity to which the instrument had belonged; and Dr. Bromet remarked on the improbability of the date of 1280 assigned to its upper part, because several of the bearings thereon are quartered, a mode of blazoning not known (in England at least) before the middle of the fourteenth century. But M. de Lambton seemed to think that in France quartering may have been used as a "*brisure familiale*" even in the thirteenth century.

M. Kuhlmann of Lille then communicated a mode of hardening soft calcareous stone, which was considered so easily applicable to its purpose, and so likely to be useful in the preservation, not only of delicate sculpture, but also of the surfaces of buildings liable to atmospherical deterioration, that he was requested to furnish an account of his process sufficiently detailed for publication in the Volume of Transactions. A memoir was afterwards presented, explanatory of certain verses in a language not hitherto translatable, which having been referred to the Committee for deciding as to the propriety of publishing it; the Director begged to observe on the long approved expediency of such a measure on any papers sent to the Society containing only portions, and others nothing, fit for publication. He then exhibited a plan and estimate for erecting a memorial of the battle at Bouvines, in the vicinity, which was adopted with the *proviso* that the date of the battle should be the only inscription on it. The Secretary General announced the names of those to whom medals had been decreed, and a committee was appointed to superintend the printing of the *Historical* portion of their transactions, (according to a bye-law of the Society,) in their place of annual meeting. The President then thanked the several foreigners who had so kindly assisted at the *congrès*, and hoping that the seeds sown by it would have due effect in the surrounding districts, closed the sittings by announcing that the next year's general meeting would take place at Metz and Trèves.

W. BROMET

## Notices of New Publications

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EBURACUM, OR YORK UNDER THE ROMANS by C WELLBELOVED

THE work before us is a valuable contribution to our knowledge of Roman civilization in this country. The first chapter treats of the origin of Roman York and of its history as far as it can be gathered from classical authors the few incidental notices which ancient writers afford being incorporated in a general sketch of the progress of the Roman arms in Britain. Mr Wellbeloved considers that Eboracum, or according to the orthography which he prefers Eburacum was originally, as its name implies, a British city and that the Roman station was there founded on the occasion of the expedition of Agricola against the Brigantes. That it was founded by Agricola himself and that it was subsequently visited by the emperor Hadrian are statements of earlier topographers for which there does not appear to be any sure warranty. In the time of Antoninus Pius Eburicum is described by Ptolemy the geographer as the head quarters of the sixth legion and Septimius Severus as is well known, resided and died there. From his time till the fourth century nothing certain seems known of Roman York. Constantius Chlorus on his accession to the divided empire of Rome came over to Britain and fixed his residence at Eburacum where after two years he died and where after his death his son, Constantine the Great was proclaimed emperor by the army. To the arguments that have been adduced to prove that this latter emperor was born at York, Mr Wellbeloved gives due consideration more perhaps than reasoning depending so entirely on doubtful interpretation and late authorities deserves, his conclusion is that so far from its being proved that Constantine was born at York it is highly probable that he was not born in Britain. Nor does there seem any true evidence for the assertion that his mother Helena was the daughter of a British king named Coil which, like the story of the tomb of Constantius Chlorus in the church of St Helen's is probably an invention of some ancient local historian whose zeal for his native city surpassed his critical discretion. Such are the few facts recorded in history of Roman York but we might infer from these scanty particulars that it became the chief northern station of the Romans after the invasion of the Brigantes by Agricola. That such was the case Mr Wellbeloved proceeds to shew by a consideration of the monumental evidence, afforded by the Roman remains found at York.

First as to the plan and extent of the ancient city, Mr Wellbeloved shews that Eburacum was laid out in the usual rectangular form of a Roman camp inclosed by a wall, on the inside of which was a rampart mound of earth and on the outside probably a fosse, that in dimensions it was about 650 yards by 550 and that it was situated between the Fosse and the Ouse, near

their point of junction, the longest side lying north east and south west. Of this camp considerable portions of three of the walls exist the most perfect part being from the south west corner, where a Roman multangular tower (Pl I and IV) still remains, to the gate now called Bootham Bar. Between these two points the foundations of two towers and a small arched chamber (Pl III), which must have belonged to a third, have been discovered within these few years. Mr Wellbeloved supposes that this chamber served as a place of deposit for arms or military stores. These towers are placed at regular intervals. No traces of any of the gates of the camp have been discovered except at the modern entrance at Bootham Bar.

The structure of this wall and of the multangular tower, has been ascertained, and is very minutely described by Mr Wellbeloved. Both are built on piles of oak, and formed of courses of ashlar work enclosing concrete, courses of bricks being inserted in the face of the ashlar at intervals in the usual manner of Roman masonry. The diameter of the interior of the tower is about 33 ft 6 in. The lowest floor appears to have been of mortar, at the height of about 5 ft are marks of a timber floor and at the height of about 7 ft 5 in of another. This tower appears to have been divided in the interior into two equal portions by a wall. No other architectural remains have been brought to light within the Roman city, but in its suburbs particularly those on the south west and north west sides ruins of temples, baths and other buildings have been discovered. Of tessellated pavements very few have been excavated one partially preserved exists in the museum at York. Having traced the boundaries of the ancient city, Mr Wellbeloved proceeds to give an account of the various Roman antiquities found at York. Of the inscribed monuments the most remarkable is a tablet (Pl IX fig 2 p 75) recording the erection of a temple DEO SANCTO SERAPI by Hieronymianus, legate of the sixth legion, which Mr Wellbeloved considers not later than the time of Severus—a pedestal inscribed BRITANNIÆ SANCTÆ p 92 which probably supported a statue of Britannia as she appears on the medallions of Antonius Pius and a sepulchral tablet (Pl XIII p 113) representing a Roman signifer or standard bearer in bas relief standing in an arched recess having in his right hand a signum or standard of a cohort, in his left the vessel for holding the corn received by the Roman soldiers as pay, this monument is inscribed with the name of L Duccius Rufinus signifer of the eighth legion. In the inscription on the base we are led to read L(ucius) VOLT(urni) F(ilius) rather than L(ucius) VOLT(urni) (Tribu) F(ilius). The details of the standard and costume of this figure are curious but very rude.

Of the other inscriptions the dedication by Marcianus to the Di Hesperitales, p 87, is published by Orell *Inscript. Latin Select Collectio I*, p 317, No 1675 where it is stated to be at Durham. Three explanations of the much disputed concluding letters F N C D on this monument are offered in that work, F(ecit) n(un)c D(edicavit) F(ecit) n(ummis) CCCC, and F(ecit) N(ominis) D(ecembris) N(O) being read instead of NC.

Some very interesting sepulchral remains have been preserved at York



Mr Wellbeloved's last plate contains some Roman ornaments among which are several interesting specimens of enamelled copper, figs 1, 4 and 6, fig 3 seems also to have been enamelled, the ornament of fig 4 a circle from the centre of which issue rays of enamel resembles that on the enamelled thorax of the remarkable bronze figure of a Roman Emperor\* in the British Museum which is of late Roman times. Of sculpture there is but little at York except a very interesting Mithraic group engraved in the work before us, Pl ix. All the fragments that have been found at York, as far as we know, exhibit that decadence which characterizes art throughout the ancient world from the time of Severus downwards.

But the remains we have enumerated are sufficient evidence of the military consequence of this station, and of the civilization of its inhabitants, and prove as Mr Wellbeloved observes in his concluding sentence that it was in all respects worthy of the distinction it so long enjoyed of being the head-quarters of one of the bravest of the Roman legions the seat of justice the imperial residence the capital of the province of Britain.

While noticing the chief local subjects of the work before us we must not omit to add that it contains information on a variety of subjects of general interest to the classical scholar. Mr Wellbeloved has illustrated the antiquities of which he had to treat with a great deal of sound well digested learning and arranging them under general heads has prefixed the description of each class with an excellent introductory sketch of the branch of Archaeology to which they belong. Sometimes perhaps he may have indulged a little too much in digression but his researches are always valuable, and his remarks judicious. Such digressions are moreover as Livy expresses it *legentibus velut diverticula amœna* pleasant convenient halting places for the reader, relieving the dryness of such details as must necessarily be of local interest only. Among the most instructive essays of this kind in the work before us we may mention the chapters on numismatics on sepulchral monuments on legions encampments and stations of the Romans and the account of military roads in the Roman empire and particularly in Yorkshire, with which Mr Wellbeloved concludes his book. We cannot here take our leave of him without expressing the hope that his work may be made the basis of a real monograph of *Roman Yorkshire* written with the same candour and dispassionate judgment and enriched with the same varied and well directed research, and we trust that before the visit of the Archaeological Institute in this summer much will be done for the illustration of this subject by the combined exertions of archaeologists resident in the county.

MONUMENTAL EFFIGIES OF THE TEMPLE CHURCH, LONDON, WITH AN ACCOUNT OF THEIR RESTORATION IN THE YEAR 1812 By EDWARD RICHARDSON, Sculptor. Longman, Imp 8vo

ILLUSTRATIONS OF THE ANCIENT STONE AND LEADEN COFFINS AND EPITAPHIC TILES, DISCOVERED IN THE TEMPLE CHURCH By EDWARD RICHARDSON Imp 8vo

AMONGST various branches of Antiquarian research few have in recent times been more generally followed than sepulchral antiquities. Replete with curious and interesting information, the monumental memorials of our ancestors arrest our attention, even in their most mutilated and unsightly condition, by a certain noble simplicity of design, rarely however united with perfect artistic skill. They derive perhaps their greatest charm from this cause, that they were, to the full extent of the sculptor's ability, portraits, and the faithful reproduction of all accessory details enables us by means of these defaced effigies to convert into a brilliant pageant historical scenes which the tedious chronicler may have failed to invest with any charm. There are scarcely any of the remarkable early memorials of this kind which possess a higher degree of interest than the figures in the Temple Church, generally, but as Mr Richardson appears to conclude, erroneously supposed to be memorials of Knights of the Order of the Temple. It is not even satisfactorily ascertained that the cross-legged effigies of the twelfth and thirteenth centuries were portraits exclusively of Knights of the Holy Voyage, and if in truth this attitude had been chosen as a distinctive mark of the crusader, it is hardly to be supposed that it would have been exclusively adopted in our own country, it is remarkable that no cross-legged monumental figure has hitherto been noticed in any other part of Europe. Much valuable information has been collected by Mr Richardson and the investigator of sepulchral antiquities will find a mass of curious evidences in the two works to which we desire to call the attention of our readers. They are especially valuable as comprising the results of careful personal observation. It was to Mr Richardson that the task of restoring these much defaced effigies was assigned, and although many may regret the depreciation of their value as authentic and original examples preferring the undeniable evidence afforded by the broken sculpture to the more sightly aspect which it now presents, every one must commend the perfect skill of the restorer, and the conscientious manner in which he has recorded the process and circumstances of renovation. With his works in our hands we are enabled satisfactorily to discern what portions are of undeniable authority, and to distinguish those which have been by means of a most ingenious process of his invention, admirably supplied. The recent discoveries on the site of the Chapter House at Lewes will possibly lead many to consult the curious statements published by Mr Richardson in his notice of the leaden coffins discovered in the Temple Church. They

appear to be unique, and the accurate plates are highly to be esteemed as memorials of their curious character. Some interesting examples of ancient interments in lead appear to have escaped the diligent researches of Mr Richardson, such as the leaden coffin discovered on the Ermin street near Gloucester in 1781, supposed by Mr Douglas to be Roman, but probably of the Saxon period<sup>b</sup>. The leaden coffins found more recently in the neighbourhood of London and at Colchester, as also on the site of Wymondham Abbey<sup>c</sup>, may also deserve attention, for the purpose of comparison with the more richly ornamented cists represented in Mr Richardson's work. To the valuable facts connected with sepulchral usages he has added a notice and representations of some curious examples of ancient pavement tiles and of small earthen vessels discovered in the excavations at the Temple Church. It would have been interesting, had it been practicable, to have ascertained whether any of these vessels had been deposited in the graves of ecclesiastics or other persons. It was usual, as it is well known to inter with the corpse of a priest, a chalice, usually of pewter, but in default of such vessel of metal, it occasionally occurred, as we learn from the ancient Customal cited by Martene, that an earthen cup was deposited in its place—"si non habetur (calix) stanneus saltem Samius, id est, fictilis." There was also another singular purpose which might have occasioned the deposit of such earthen vessels. In the relation of the interment of a French Bishop it is stated that a lamp was placed in his coffin, so that at the moment when it was closed it might still be full of light<sup>d</sup>. Certain earthen vessels not very dissimilar in form to one found at the Temple, were discovered in sepulchral cists near the abbey church of St Denis, they had evidently served as small funeral lamps.

# ROMAN ANTIQUITIES FOUND AT CAERLEON, (the ancient Isca Silurum)

By JOHN EDWARD LEE London, 1815

At Caerleon in Monmouthshire was as is well known, one of the most important of the Roman stations in this country, it was occupied by the 2nd legion and called *Isca Augusta*, or *Isca Silurum* the term *Isca* being preserved in the modern name of the river Usk. The ruins of the Roman city were considerable enough in the twelfth century to attract the notice of Giraldus Cambrensis, who speaks of the walls of temples, palaces theatres, and hypocausts, as yet remaining in his time. These great architectural features have nearly all disappeared but the plan of the ancient city may still be traced and within the walls in the suburbs, and in the neighbourhood many very interesting objects have of late years been found.

In the work before us these antiquities have been delineated by Mr Lee with the most praiseworthy care and fidelity. The first six plates contain

<sup>b</sup> Archæol vii. 376

<sup>c</sup> Archæol xvii. 334 and xxvi. 293

See also Phil. Trans. lxx. 463

<sup>d</sup> Gull. Major Ep. Andegav. lib. de gestis suis Sp. celest. x

<sup>e</sup> Vetusta Monu. i. iv. Pl. 11—15

fragments of the so called Samian ware. These pieces are drawn on such a scale as to enable us to discern the character and motive of the figures and ornaments with which the surfaces are relieved, in his preface the author fears that what he has here copied may be thought of insignificant interest, but we do not think such remains are things to be overlooked, or slightly examined. From the careful comparison of the specimens of this kind of ware in different parts of the Roman empire, of their fashion and fabric, and of the potters' names found on them, the question as to their age and place of manufacture will be more nearly ascertained, while the compositions represented on them will be found to illustrate that later mythology which we trace in all its strange combinations on the sarcophagi, tessellated pavements and coins of imperial times. The materials for a work on Roman pottery are abundant, many fragments found in different provinces occupied by the Romans have been of late years published, see Dr Joseph Enriele, *Beschreibung Römischer und Deutscher Alterthümer in dem Gebiete der Provinz Rheinhessen*, Mainz, 1825 Tabb 1, 2, 3, 31, 32, for vessels of this ware, and also for potters' names, *Artis, Durobrivæ* of Antoninus, Pl 46, 48 50 52, and the works we have quoted in the notice of Mr Well beloved's York. Plates xv and xvi contain a number of ornaments and implements, among which may be particularly noted, Plate xv fig 5 a fibula of very late time, which has been covered with blue glass, and is pierced with four apertures, in form something like the late representations of the pelta, or Amazonian shield, Plate xvi figs 6, 8, two other specimens of enamel one a fibula with a cruciform pattern, the other a stud with a flower of several colours, and fig 21, a perforated oval bead, formed of a tube of concentric coatings of glass, the colours of the coatings being successively purple white red, white and green, and the ends of the tube having been bevelled off in facettes, so as to shew the colours. Another of these beads is engraved in Douglas *Nenia Britannica*, Plate xxxi fig 7, the reliefs on the Portland vase were it is well known, produced by grinding away the upper coating of glass in a similar manner.

Several other beads are engraved in this plate, figg 17, 18, 19, and 20, which are generally found only with British remains, but which are met with among Roman antiquities and in Roman stations, at Caerleon as Mr Lee here records, and at Castor in Northamptonshire, as is stated by Mr Artis, *Durobrivæ*, Plate xli figg 20, 23. A great number of Roman coins have been found at Caerleon a very full list of which is given in the work before us they are chiefly in silver and third brass, and range through the whole period of Roman occupation from Vespasian to Arcadius when the legions were finally withdrawn. The most interesting among them is a silver *Carausius* with the type of *Venus Victrix*, and the legend, *VENVS VI*.

In Pl XXIII is represented an inscribed monument with an arched niche in which two figures are standing one nearly effaced, the other pouring a libation from a patera on an altar. This figure is an interesting specimen of late costume part of the drapery is folded in a belt like form and brought twice round the body, its arrangement is analogous to that of the

garment which has been variously called *lena lorum*, and *subarmale*. See the instances cited, Ancient Marbles in the British Museum Pt X, in the description of a bust of Gordianus Africanus and particularly the full length statue of a youth engraved, *Lepid. Marbres de Dresde* Pl xi. Below the arched niche in this monument is an inscription stating that Cornelius Cistus and Julius Belissimus and their wives erected it to Fortuna and Bonus Lventus.

We regret that our space does not here permit us to do more than glance at the contents of this volume and that we must defer till our next number the notice of the unedited inscriptions published by Mr Lee, which have been copied with the greatest accuracy, and are some of them very interesting not only from their contents but as specimens of late palæography.

THE HISTORY OF THE ART OF WARMING AND VENTILATING ROOMS AND BUILDINGS, &c &c WITH NOTICES OF THE PROGRESS OF PERSONAL COMFORT By WALTER BERNAN. London, George Bell 2 vols 12mo, 1845

THIS is an interesting work apparently written with much care and research. The author undertakes to illustrate the theories of warmth and cold and begins *ab oio* by an account not unentertaining of the climate, dress and comparative comforts of many different nations. He shows the effects on the individuals of each nation resulting from the greater or less degree of heat they enjoy by the aid of natural or artificial means and points out many important moral and physical peculiarities which he says not untruly, may be referred to the same cause. He then discusses at length the state of the ancient world in this matter, and draws a picture sufficiently cheerless and uncomfortable, of the manners of the Egyptians, Jews, and Greeks.

But the portion of his labours most valuable to the archæologist will be found in his third Essay, in which he enters with considerable minuteness into the construction of the Roman hypocaust. As the subject is one not wholly uninteresting to the inhabitants of an island in which Roman remains are found in profusion and as such details are not generally accessible, we propose to give the sum of what he states upon the subject of the hypocaust.

The objects of the hypocaust were *two fold* either to supply heat to the water with which warm baths were filled or to heat the *caldarium* or dry sweating room. Our author describes its construction for the second purpose thus. The floor is made inclining so that a ball placed on any part of it would roll towards the fire place by which means the heat is more equally diffused in the sweating chamber. The floor is paved with tiles eighteen inches square, and on these are built brick pillars eight inches on the side and two feet high and cemented with clay and hair mixed together. The pillars are placed at such a distance as will allow tiles two feet square to be laid on them to form the ceiling of the hypocaust.

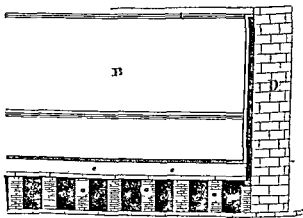
and support the pavement of the *caldarium*. The air to the *caldarium*, or room over the hypocaust, is admitted through an aperture in the centre of the roof, from which a brazen shield is suspended by chains. By raising or lowering this shield, which opens or shuts the aperture, the heat of the *caldarium* is regulated.\*

Secondly "For heating the water to supply the baths, there are to be three cildrons, one for hot water, another for tepid, and a third for cold, arranged so that as the hot water runs out of the lower vessel, it may be replaced from the tepid vessel, and that in like manner replenished from the cold vessel."

A third use of the hypocaust, viz for heating domestic apartments, is stated by Seneca to have come into fashion within his memory. For this purpose, "The hypocaust being constructed in the under story of a building, and in the manner described by Vitruvius, several pipes of baked clay are then built into walls, having their lower ends left open to the hypocaust. These pipes were carried to the height of the first or second story, and had their upper orifices made to open into the chamber that was to be heated. They were closed by moveable covers."

It is clear that this system must have been subject to many of the evils attendant on the use of the simple charcoal brazier, and it appears from Seneca that they were considered as unwholesome, as similar methods of heating are now found to be

The author then enters more fully into the details of the construction of the heating apparatus and gives several woodcuts which illustrate admirably his statement of the case. The first of these illustrations enables us to present to our readers the representation of the *caldarium* resting on its pillars

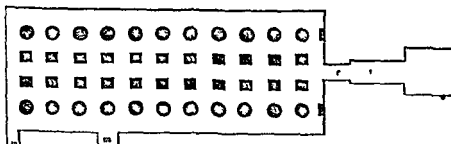


The next woodcut gives a plan of the arrangement of the pillars, which rested upon a thick stratum of cement composed of lime and pounded bricks. The floor of the *caldarium* itself was made of a stratum of cement nine inches thick, ornamented by mosaics. The sides were hollow, so as to permit the warm air from the hypocaust to ascend to the cornice of the room

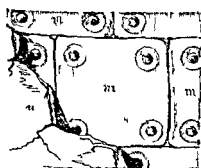
\* See also engravings to article Baths in Dict. of Greek and Roman Antiquities pp 136 142 (edited by William Smith 1st Ed., London 1842) in which the arrangement is very distinctly shown

\* See engraving D et. of Antiq., p 145

\* See Winckelman Lett. on Herculanum



The contrivance whereby this was effected is curious and is clearly shewn in the figures here given in the former of which we see the flat surface of the tiles which lined the Thermal chamber with their fastenings



at each corner, in the latter a vertical section of the same chamber, shewing the manner in which the tiles were attached to the wall



Adjoining to the *caldarium* was the *tepidarium* which as its name implies admitted the use of only a moderate temperature a flue passed under it connected

with those of the *caldarium* and hypocaust but its real warmth proceeded from a large brazier of bronze lined with iron at one end of it <sup>d</sup> in which the boilers were placed, as exhibited in the figure here given It has



however, been conjectured that in the great baths at Rome a ne better system for heating must have been adopted The supply of water was conveyed by an aqueduct into a cistern placed above them and open to the air, so that it might be warmed as much as possible by the sun before it was admitted to the boilers

In some cases the water was heated by earthenware pipes which passed through them full of hot air from the hypocaust Of this arrangement a more precise notion may be obtained from the woodcut in the following page

Many practical difficulties co exist with such a system of heating and in the cases of the largest Thermæ the radiation was probably so great as to

<sup>d</sup> See engraving D et of Ant q., p 137

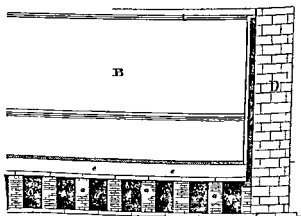
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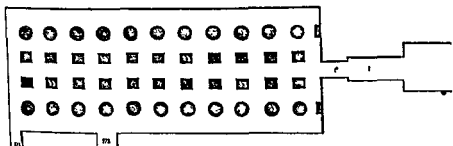
<sup>1</sup> See also engravings to article Baths in D. ct. of Greek and Roman Antiquities pp. 136-142 (edited by William Smith in D. London 1842) in which this ar-

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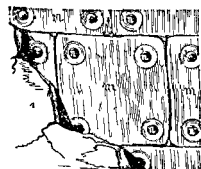
<sup>2</sup> See engraving D. ct. of A. it. q. p. 145.

<sup>3</sup> See Winckelman Lett. o. Hercula-  
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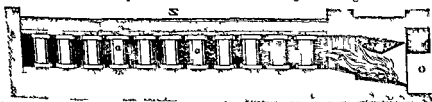


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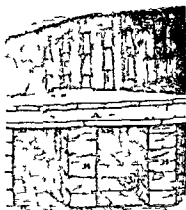
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<sup>d</sup> See engraving Dict of Antiq. p 130

prevent any great heat being conveyed to the chamber. Cameron (Baths of the Romans) has entered into a long calculation to shew that the plan was feasible, but after all, it was more likely that the hypocausts in these baths were used to preserve the temperature which had been given to the water by some other means not now known to us.

Our author then describes Pliny's Laurentine villa, which as he shews, was constructed with hypocausts such as have been already noticed and then proceeds to remark at considerable length upon the remains of Roman villas in England. In these the hypocausts seem to have been chiefly of two kinds, those which were constructed with flues running under the floor of an apartment, and heated from a fire place external to the building, or else constructed like a low chamber, with a ceiling supported (as Vitruvius directs) by small pillars, or dwarf walls and occasionally having flues leading from them under other apartments.



A detailed description is then given of the construction of Hadrian's villa at Woodchester which is the most magnificent discovered in Britain but it does not materially differ from the preceding\*. In two instances only have means for the use of open fires (in some degree like our own) been discovered. There were two rooms in the Roman villa at Bignor, in Sussex with hearths against the wall enclosed by jambs like a modern fire place. In the villa likewise discovered in 1823 at Brimdian Hampshire remains of an open fire place without vault or flues were discovered†. This last example had not been noticed by Mr. Bernal.

No chimneys have been discovered, but this may be accounted for from the falling in of the upper part of the walls, although the arguments seem strong against their early use in Italy, it is probable that with this arrangement of their fires the Romans had also the use of chimneys.

The whole of the work seems to be arranged skilfully and drawn up with care, it comprises much information valuable to the student of antiquities and will well repay the perusal of those who are interested in the theories and practice of warming and ventilating houses.

\* The reader may compare the engravings of the hypocaust &c. recently discovered at Wheatley described in the present number pp. 350 &c.

† Sketches of Hampshire by John Duthy p. 40 where a detailed account of this villa and plates of two fine tessellated pavements, are given.

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